











MUSICAL FOUJRIER.

NATIONAL EDITION

ESTABLISHED JANUARY 1880





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NATIONAL EDITIONS,
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First Section Issued July 4, 1898.

Second Section Issued December 7, 1898.

Third Section May 10-17, 1899.

Fourth Section, December 20-27, 1899.





THE NEW HOME OF "THE MUSICAL COURIER."

THE entire Broadway front of the third floor is now being fitted up with well appointed offices for the various Departments of this paper and when completed will be the finest Music Newspaper Office in the World.

ST. JAMES' BUILDING, BROADWAY AND TWENTY-SIXTH STREET, NEW YORK.

nnouncement

THE representative musicians of America, composer, artist and pupil, the advocates and promoters of all this paper has labored for—the recognition of music in America—have waited for this Fourth Section of the National Edition of THE MUSICAL COURIER, and it is submitted with the full confidence that the cause is a grateful one.

America has at last been persuaded to pause, to realize her art possibilities, her proven musical promise, and out of pride to make room for other than financial and commercial ambitions.

Nearly two years ago, and after almost twenty years of hard work, THE MUSICAL COURIER issued the first of this series of National Editions; an undertaking unprecedented in the history of journalism and devoted to the well defined object of proving our own value to ourselves and the world; of the publishing of a journalistic panorama of our artistic element, spread over too great an area to be known to any one individual; giving the history and capabilities of a Northern musician to his fellow artist of the South; drawing the East and the West together in a mutual survey of each other's advancement, and all in such condensed form that our superior musicianly condition might be absorbed at a glance in the cause of a harmonious stimulus.

An almost inexhaustible subject was well commenced, and in the Second Section, issued in December, 1898, the work was continued with more vigor and increased effort as to detail. In turn, the Third Section explored new fields and resolved itself into a huge conformation of evidence that the preceding issues were not advocates of a barren soil.

Now that these pages with those gone before have fairly covered the ground, a careful retrospect of the complete Edition will show that we have not neglected those details which are so absolutely necessary to establish the importance of our artistic standing.

*Twenty Years
of
Work and Progress*

*Four Issues
Have Well Covered
the Ground*

*The Great Aim
of the
American Artist*

Everything has been brought into bold relief, not only to show that we are seriously considered in the art circles of the world, but generally to point to the pitfalls and snares which are only too numerous, even in this era of our progressiveness.

American music is even yet retarded by the lethargy of those whose ability is unquestioned. Our orchestral work is generally weak, the result of directorial coma in place of energetic and persistently wielded batons. Our impresarii up to this season had halted inside the line of mediocrity, fearful of the risk of an American named artist or an American named composition; this season sees a change for the better. Our opera scheme is yet—with the exception of a new native venture—a dire monotony of overpaid foreigners, time-worn works and inadequate presentations. Our concerts are yet weakened by the aged soloist with the foreign tongue; but it is nearly ended, and this paper may truthfully claim to be in a position to secure in the not distant future a compromise by American talent which will only tolerate that element of foreign art which may be of benefit at an adequate remuneration, through the aid of recognized reciprocity.

*Europe Would
Co-operate With Us*

There has arisen in Europe a sentiment that desires for its own sake to co-operate with America for the general broadening and development of the universal musical spirit. To this element we have in all the Editions paid great tribute as a respect for its tendency, and it is to it as well as our own liberal minds in the music that the future will be devoted with the same earnestness and sincerity that have characterized the work of the past.

The four Sections of the National Edition represent a compendium of musical information and data that will make the work a necessary complement of all musical libraries and schools and studios on both sides of the ocean.

"Finis" may only be written here as applied to this announcement. Other National Editions that may follow will not be efforts in the great cause, but demonstrations of a complete success.

OUR "NATIONAL" COMPENDIUM.

Below are Presented in Consecutive Order the Contents of This and the Three Preceding Sections of THE MUSICAL COURIER NATIONAL EDITION :

First Section, Issued July 4, 1898

E. A. MacDowell. Full Page Portrait.
Aids to Artists' Success.
Musical Study in Berlin.
Memories of Hector Berlioz. Illustrated.

MUSIC OF THE PACIFIC COAST. Illustrated.
Musical Statistics of San Francisco, 1849 to 1898.
Illustrated.

Prominent Artists of the Pacific Coast. Illustrated.
Pierre Doullet.
Edward J. Stark.
Wallace Arthur Sabin.
Mrs. Marriner-Campbell.
Mrs. Mary Cheney Clark. Illustrated.
Henry Heyman.
Samuel H. Friedlander. Illustrated.
Beatrice Priest Fine. Illustrated.
Frederick Zech, Jr. Illustrated.
H. B. Pasmore. Illustrated.
Mary Fairweather. Illustrated.

Music of the Zuni Indians.

MUSIC IN BOSTON. Illustrated.
John K. Paine. Illustrated.
George W. Chadwick. Illustrated.
Homer A. Norris.
Helen Wright. Illustrated.
Walter S. G. Kennedy. Illustrated.
Bertha Cushing. Illustrated.
Etta Edwards. Illustrated.
Arthur Beresford. Illustrated.
Muriel Palmer. Illustrated.
Norman McLeod.
Faelten Piano School. Illustrated.
Steinert Hall, Boston. Illustrated.
The Worcester Music Festival. Illustrated.

MUSIC IN MISSOURI.
Mr. and Mrs. Carl Busch. Illustrated.
Mrs. Mabel Haas-Speyer. Illustrated.

MUSIC IN CHICAGO. Illustrated.
Madame Bloomfield-Zeissler. Full Page Portrait.
Frederic Grant Gleason. Illustrated.
Oliver Willard Pierce. Illustrated.
Theodore Thomas. Illustrated.

Buffalo Artists. Illustrated.

Rochester Artists. Illustrated.

Adelina Murio-Celli. Illustrated.
William M. Stevenson. Illustrated.
Luigi Van Kunits. Illustrated.
Jessie Shay. Illustrated.

Shattered Idols. Illustrated.

Alexander Lambert. Illustrated.
Frank Van der Stucken. Illustrated.

Musical Conductors in America.

Emil Paur. Illustrated.
America and Rome. Illustrated.

Katharine Evans Von Klenner. Illustrated.
Voice Placement.
Vocal Overtures. Illustrated.
Music Study for the People.
American College of Musicians. Illustrated.
August Geigler.
Music at the Trans-Mississippi and International Exposition. Illustrated.
The Era of Sousa. Full Page Portrait.
Miss Birdie Blye. Illustrated.
Charlotte Maconda. Illustrated.
The Serrano. Full Page Portrait.
Paur's Work with Boston Symphony.
Siegfried Deutsch. Illustrated.
Anna Lankow. Illustrated.

The Music of Savage and Half Civilized Races. Illustrated.

Louis C. Elson. Illustrated.
Mme. Eugenie Papenheim and a Few of Her Artist Pupils. Illustrated.
E. Presson Miller. Illustrated.
Carl L. Praeger. Illustrated.
Lillian Blauvelt. Illustrated.
Josephine Jacoby. Illustrated.
Several Reasons Why Americans Should Remain at Home. Illustrated.
Rowman Pupils. Illustrated.
H. W. Nicholl. Illustrated.

Lying Angels.
Vienna and Leschetizkyism. Illustrated.
The Speaking Voice.

PIANO PLAYING IN AMERICA. Illustrated.

Emil Sauer. Full Page Portrait.
Clementine De Vere. Full Page Portrait.
Harry J. Zehm. Illustrated.
Michael Banner. Illustrated.
Gustav Hinrichs. Illustrated.
Caroline Montefiore. Illustrated.
Miss Helen North. Illustrated.
Stella Hadden Alexander. Illustrated.
Hubert Arnold. Illustrated.
Francis Fischer Powers and Pupils. Illustrated.

American Organs.

Arthur Voorhis. Illustrated.
Harry Parker Robinson and Cora Wenham Robinson. Illustrated.
Alexandre Guilmant and William C. Carl. Full Page Portrait.
Oscar Saenger. Illustrated.
Mme. Vanderveer Green. Illustrated.
Homer N. Bartlett. Illustrated.
Modern School Music. Illustrated.
Lillie d'Angelo Bergh. Illustrated.
Bruno Oscar Klein. Illustrated.
Henry Holden Huss. Illustrated.
General Co-operation Necessary. Illustrated.
Mme. Rosa Lind. Illustrated.
How Can the Vocal Art Be Rescued. Illustrated.
Elizabeth Northrop. Illustrated.
The Virgil Piano School. Illustrated.
George Lean Moore. Illustrated.
William R. Chapman. Illustrated.
Paolo Gallico. Illustrated.
Florence d'Arona. Illustrated.
Louis Koennenich. Illustrated.
Castle Square Opera Company. Illustrated.
Frederic Archer. Illustrated.

Modern Organs and Organists.

George Sweet. Illustrated.
Julian Edwards. Illustrated.
Flora M. Hunter. Illustrated.
Story of a Great Conservatory.

Warm Weather Music.

The Lamperti School of Music.

The last fifty pages devoted to the current musical news of the world and a special report of the twentieth convention of the Music Teachers' National Association, held in New York, June 23 to 27, 1898.

Second Section, Issued December 7, 1898.

Madeline Schiller. Full Page Portrait.
Three American Composers. Illustrated.
Teresa Carreno. Full Page Portrait.

HISTORY OF THE OPERA IN NEW YORK. Illustrated.

Significant Statistics.

American Interests in Paris.
Trabado. Illustrated.
Where Debuts Are Made. Illustrated.
Institut Polytechnique. Illustrated.
Mme. Roger Miclos. Illustrated.
Mme. Ida Lurig. Full Page Portrait.
Minnie Tracey. Illustrated.
Mary Munchoff. Illustrated.
Isabel D. Carter.
Della Rogers. Full Page Portrait.
Georges Falkenberg. Illustrated.
La Maison Muzel.
Mme. Paule Gayard Pacini. Illustrated.

The Science of Voice Production. Illustrated.
Sound by Photographs.

CINCINNATI: ITS MUSIC AND MUSICIANS. Illustrated.

Cincinnati College of Music. Illustrated.
Cincinnati Conservatory of Music. Illustrated.
Rosa Cecilia. Illustrated.
Carl Hahn. Illustrated.
Oscar J. Ehrigott. Illustrated.
Margherita Giolini. Illustrated.
David Davis. Illustrated.
Dr. J. Eisenheimer. Illustrated.
Richard Kieserling, Jr. Illustrated.
John C. Weber. Illustrated.
Mr. and Mrs. Adolf Hahn. Illustrated.
Michael Brand. Illustrated.
Emma L. Rood. Illustrated.
D. J. Winston. Illustrated.
Mrs. Nina d'Alvigny. Illustrated.
Howard Forrer Peirce. Illustrated.

The Reign of the Mediocrat. Illustrated.

Some Americans in London. Illustrated.

The Future of the Violin. Illustrated.

Americans in Vienna. Illustrated.

Henri Wieniawski. Illustrated.

Music Across the Border. Illustrated.
Toronto Conservatory of Music. Illustrated.

Frank Seymour Hastings. Illustrated.
Louis V. Saar. Illustrated.
Frank Taft. Illustrated.
William F. Pecher. Illustrated.
Marie Mildred Marsh. Illustrated.
Hans Kronold. Illustrated.
Katherine Ruth Heyman. Illustrated.
Julius Steger. Illustrated.
Edith I. Miller. Illustrated.
Sally Frothingham Akers. Illustrated.
Dr. Henry G. Hanchett. Illustrated.
Adele Lewing. Illustrated.
Birdie Blye. Illustrated.
Hildegard Hoffmann. Illustrated.
Katharine Evans Von Klenner. Illustrated.
Gustav L. Becker. Illustrated.
Margaret Huston. Illustrated.
Bernard Sinsheimer. Illustrated.
Edmund Severn. Illustrated.
Mrs. Edmund Severn. Illustrated.
Filoteo Greco. Illustrated.
Marguerite Hall. Illustrated.
Louis Garcia Muniz.
Mme. Torpadie Bjorksten and Pupils. Illustrated.
Mary Fidelia Burt. Illustrated.

Philharmonic Society of New York. Full Page Portrait.

Lena Doria Devine. Illustrated.
Evan Williams. Illustrated.
Max Treumann. Illustrated.
J. H. McKinley. Illustrated.
Dannreuther Quartet. Illustrated.
Willy Burmeister. Illustrated.
J. Harry Wheeler and Pupils. Illustrated.

Four Central New York Artists. Illustrated.

Utica Conservatory of Music. Illustrated.

Walter J. Hall. Illustrated.

Charles O. Bassett. Illustrated.

Louis Blumenberg. Illustrated.

William C. Carl. Illustrated.

THE EXISTING CONDITIONS OF MUSIC IN THE WESTERN METROPOLIS.

J. Van Oordt. Illustrated.
Johanna Hess Burr and Miss Edyth Evelyn Evans. Illustrated.
Frank King Clark. Illustrated.
Eva Emma Wycoff. Illustrated.
Minnie Fish Griffin. Illustrated.
Clara Murray. Illustrated.
Lucille Stevenson. Illustrated.
W. W. Leffingwell. Illustrated.
Florence French. Illustrated.

ST. LOUIS. Illustrated.
An Hour in the Studio of Leopold Godowsky.
Beethoven Conservatory of Music, St. Louis. Illustrated.

Music in Mexico. Illustrated.

Is It Necessary to Go Abroad for Music Study?

MUSIC IN THE CONNECTICUT VALLEY. Illustrated.

New Haven. Illustrated.
Died in Her Arms.
Hartford, Conn. Illustrated.
Springfield, Mass. Illustrated.
Middletown, Mass. Illustrated.
Music in Worcester. Illustrated.
Holyoke, Mass. Illustrated.
Northampton, Mass. Illustrated.
Meriden, Conn. Illustrated.

Luigi Von Kunits.
The Greater Chopin.
Baltimore. Illustrated.
Edwin T. Baldwin. Illustrated.
Observations of Voice and Voice Failure. Illustrated.
Julie Rivé-King. Illustrated.
Emil Sauer. Illustrated.
Grieg's Harmonization. Illustrated.
Charles Dierke. Illustrated.
Clara Slotterbeck. Illustrated.
Stella Prince Stocker. Illustrated.
Frances Jones. Illustrated.
Elizabeth Leonard. Illustrated.
Ivan Morowski. Illustrated.

This section embodied everything of importance in musical happenings of the day, including regular correspondence from all our branch offices in the world and also some announcements of weighty interest to the music trade.

Third Section, Issued May 10, 1899.

Rafael Joseffy. Full Page Portrait.
GREETING FROM FRANCE TO THE MUSICAL COURIER. Illustrated.
MUSICAL RELATIONS BETWEEN FRANCE AND THE UNITED STATES. Illustrated.

MUSIC IN NEW YORK FROM 1800. Illustrated.
English, German and Italian Opera. Illustrated.
Concerts and Oratorios. Illustrated.

Frank S. Hastings. Illustrated.
Alice Breen. Illustrated.
Platon Brounoff. Illustrated.
F. W. Riesberg and Pupils. Illustrated.
Adele L. Baldwin. Illustrated.
Mme. Ogden Crane. Illustrated.
Harriette Cady. Illustrated.
Alfred J. McLean. Illustrated.
Scherhey Pupils. Illustrated.
E. Presson Miller. Illustrated.
Reginald Barrett. Illustrated.
S. B. von Gräbll. Illustrated.
Belle Newport. Illustrated.
Severin Froelich. Illustrated.
Eitel Inman. Illustrated.
Cornelia Meyenheym. Illustrated.
Gaston M. Dethier. Illustrated.
Georg Liebling. Illustrated.
The Fletcher Method. Illustrated.
Petschnikoff. Illustrated.
Estelle Harris. Illustrated.
Karl Feininger. Illustrated.
Jane Feininger. Illustrated.
Music Violin School. Illustrated.
Caroline Montefiore. Illustrated.
Howard Brockway. Illustrated.
Leo Kohler. Illustrated.
Victor Baier. Illustrated.
Mrs. J. F. Knapp. Illustrated.
Raconteur. Illustrated.
Anna Lankow. Illustrated.
J. Harry Wheeler Pupils. Illustrated.
C. P. Morrison. Illustrated.
Grace Gardner. Illustrated.
Caroline G. Clark.
Charles Dierke. Illustrated.
Frank L. Sealy. Illustrated.
Frances P. Jones. Illustrated.
Joachim's Jubilee. Illustrated.
Organs and Organ Playing.
Teachers of Lankow Method.

PROVIDENCE SECTION. Illustrated.
The Octave Club. Illustrated.
D. W. Reeves. Illustrated.
D. S. Babcock. Illustrated.
Joseph Hastings, Jr. Illustrated.
William McC. Ransom. Illustrated.
Mrs. Ransom. Illustrated.
Ada Byron Coombs. Illustrated.
Bertha Stanhope. Illustrated.
Harriet E. Barrows. Illustrated.
Fred Martin. Illustrated.
Mrs. S. D. Martin. Illustrated.
Frank A. Raia. Illustrated.
G. Raymond Ladd. Illustrated.
Fannie C. Berry. Illustrated.
Alexander McCabe. Illustrated.
Emma J. Williams. Illustrated.
Maud Kees. Illustrated.
Avis Bliven. Illustrated.
J. E. Pettine. Illustrated.

The Art of Singing.
Woodschock Music. Illustrated.
Harry M. Ballou. Illustrated.

MUSIC IN NEW JERSEY. Illustrated.

C. Wenham Smith. Illustrated.
Frank Drake. Illustrated.
Henry H. Duncklee. Illustrated.
Caroline W. Rockwood. Illustrated.
Thomas Bot. Illustrated.
Florence A. Mulford. Illustrated.
Sophie Friedman. Illustrated.
Louise L. Hood. Illustrated.
Nellie F. Anderson-Searing. Illustrated.
Lottie C. Emerson. Illustrated.
F. G. Handel. Illustrated.
F. C. Baumann. Illustrated.
Louis A. Russell. Illustrated.

Hamlin H. Hunt. Illustrated.
E. Ebert Buchheide. Illustrated.
Jenny Osborn. Illustrated.

THE CHOPIN STUDIES. Illustrated.

MUSIC IN CANADA. Illustrated.
J. D. A. Tripp. Illustrated.
Toronto College of Music. Illustrated.
Toronto Conservatory of Music.

Bessie Bonsall. Illustrated.
Music in Halifax. Illustrated.
Music in Montreal. Illustrated.

Buffalo Artists.

String Orchestra for Amateurs.

Rochester Artists. Illustrated.

This section also contains Music News from England, Berlin, Canada and other foreign art centres and all the news of American happenings.

Fourth Section, Issued December 20, 1899

Our New Home. Full Page Picture.
Madame Nevada. Full Page Picture.
MOZART OPERA IN NEW YORK.

PHILADELPHIA SECTION. Illustrated.

Philadelphia Singing Societies.
Philadelphia University.
Philadelphia Manuscript Society.
Philadelphia Orchestral Work.
Philadelphia Organists.
Philadelphia Church Music.
Philadelphia Vocal Music.
Mrs. Phillip Jenkins. Illustrated.
Mrs. Ratcliffe-Caperton. Illustrated.
Gilbert R. Combs. Illustrated.
F. F. Leonard. Illustrated.
Hugh A. Clark. Illustrated.
Constantin von Sternberg. Illustrated.
Russel K. Miller. Illustrated.
Helen B. Hunsicker. Illustrated.
E. M. Zimmerman. Illustrated.
Marie K. Zimmerman. Illustrated.
Emil Gastel. Illustrated.
G. Del Puente. Illustrated.
Madame Del Puente. Illustrated.
Kathryn C. McGucken. Illustrated.
Marie Hallock. Illustrated.
William Stoll, Jr. Illustrated.
Edwin A. Brill. Illustrated.
Henry G. Thunder. Illustrated.
Arthur L. Manchester. Illustrated.
Mary A. Groff. Illustrated.
Rev. J. G. Bierck. Illustrated.
Aaron A. Taylor. Illustrated.
Jennie Foell. Illustrated.
Kate H. Chandler. Illustrated.
W. W. Gilchrist. Illustrated.
David D. Wood. Illustrated.
Nicholas Douty. Illustrated.
Adam Geibel. Illustrated.
Shepherd K. Kellock. Illustrated.
Alexander Bachmann. Illustrated.
Emma Suekle. Illustrated.
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William Stansfield. Illustrated.
Selmar Meyer. Illustrated.
Harry W. Meyer. Illustrated.
Robert Schurig. Illustrated.
James C. Warhurst. Illustrated.
Frederick Maxson. Illustrated.
William Wolsieffer. Illustrated.
Lyman S. Leason. Illustrated.
Ferdinand Dewey. Illustrated.
E. S. Fischer. Illustrated.
Barton's Band. Illustrated.

PARIS SECTION. Illustrated.

PARIS EXPOSITION. Illustrated.
Madame Marchesi's Jubilee. Illustrated.
Two Full Page Pictures of Marchesi Pupils.
Eleanor Cleaver. Illustrated.
D'Arona. Illustrated.
Julie Klumpke.
Manuel Garcia. Illustrated.
Trabado.
Marguerite Martini. Illustrated.
Mlle. Hazelton.
Charles De Beriot. Illustrated.
M. Lamoureux.
Mariani.
Madame Robinson-Duff. Illustrated.
Ernest Sharpe. Illustrated.
Pupils of Bouhy.
Sbriglia.
Mme. Edouard Colonne. Illustrated.
Ida Lurig. Illustrated.
Toledo Aeolian.
French Pronunciation.
Emil Bertin. Illustrated.
Exposition Home.
Henri Falcké. Illustrated.
Marie Fournaise.
H. A. Hale.
Villa Violette.
Sophie de Kikins.
M. Koenig.
Marie Roze. Illustrated.
Garreau Piano House.
Delle-Sedie. Illustrated.
Diubulle.
Madame Maddison.
Ludwig Bretnier. Illustrated.

HISTORY OF PIANO MUSIC AND PIANO PLAYERS.

NEW YORK SECTION.

Perry Averill. Illustrated.
Richard Arnold. Illustrated.
Bertha Bucklin. Illustrated.
A. Carbone. Illustrated.
Charles Heinroth. Illustrated.
F. and H. Carri. Illustrated.
Natalie Dunn. Illustrated.
Price Conservatory. Illustrated.
F. S. Hastings. Illustrated.
E. Presson Miller. Illustrated.
Frieda Stender. Illustrated.
Furbank-Mosher. Illustrated.
Mary F. Burt. Illustrated.
Julian Walker. Illustrated.
August Walther. Illustrated.
Petschnikoff. Full Page Drawing.
Josephine Jacoby. Illustrated.

This list of the Fourth Section is incomplete, as it was compiled simultaneously with the production of the work. Still, an effort has been made to present its main features.

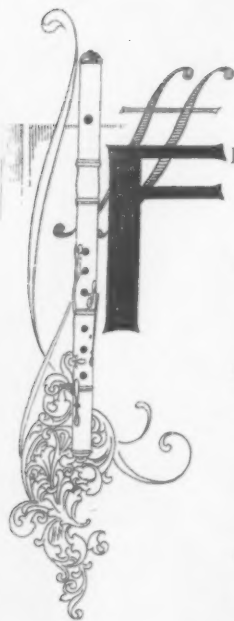
This issue will also be found to fully cover the music news of the world and present a comprehensive review of the doings of this continent.



EMMA NEVADA

Mozart's Operas in New York

BY ESTHER SINGLETON



FREQUENTLY expressed opinions as to whether a sincere admiration for Mozart's music exists in this city can best be determined by the frequency with which his compositions have been given in public and by the manner in which they have been received by audiences and critics. Mozart has almost disappeared from concert programs, and we shall not attempt to deal here with that side of the neglect of the "Tone King," but a record of the performances of his operas may be reduced within the limits of an article.

Other musical centres have occasionally wanted to hear "Der Entführung aus dem Serail," "Idomeneo," "Der Schauspieldirektor," "L'Oca del Cairo" and even "La Clemenza di Tito," but in all the great homes of opera in New York—the Park, National, Bowery, Palm's and Niblo's theatres, the Astor Place Opera House, the Academy of Music and the Metropolitan Opera House—the only operas by Mozart that have ever been given are "Don Giovanni," "The Marriage of Figaro" and "The Magic Flute," and even these how seldom!

The roll in detail is as follows: "Don Giovanni" formed the subject of one or two musical farces or comic operas in which various well-known strains of the great opera were utilized during the early part of this century, but it was first given in its entirety by the Garcia troupe in 1826. It aroused sufficient popular interest to be played eleven times that year (once in English). It was given in English once in 1827, three times in 1828, four times in 1829, once in 1830, and five times in 1831. Then it does not appear for nine years—not till December, 1840, during which month New York listened to it thirteen times; and, after three performances in the spring of 1841, it is neglected for another decade. We do not find it again till 1850, when it is given for the first time in Italian since the Garcia troupe disbanded, twenty-four years before.

Its popularity seems to be established now, for it has eleven performances, followed by four in 1851, three in 1852, and five in 1853. It is altogether slighted the next year, but then it follows pretty regularly for a time. It is given twice in 1855, twice in 1856, three times in 1857, eight in 1858, eight in 1859, twice in 1860, and twice in 1861. Verdi, Donizetti and Bellini monopolize 1862, but the "Don" makes five appearances in 1863, five in 1864, two in 1865, one in 1866, five in 1867, four in 1868, one in 1869, one in 1870, five in 1871 (once in German), ten in 1872, four in 1873, two in 1874, and one each in 1875 and 1876.

Thus the opera has now been steadily declining in public favor for five years, and during the next seven years it is only given three times—twice in 1878, and once in 1881. It is revived in 1883 for four performances; 1884 has the same number, and 1885 only one; after which Mozart's masterpiece is entirely neglected for another five years. It is sung twice in 1889 and then laid aside for three years more. Since then New York has heard it only thirteen times; three times in 1892, once in 1893, once in 1894, three times in 1895, twice in 1896, once in 1897, and five times in 1899.

"Don Giovanni" has therefore had but 154 representations, and of these 29 are the English adaptation, making but 125 altogether. Let us note, in passing, that in the season of 1897-8 in Germany this magnificent work was represented 133 times!

"The Marriage of Figaro" was only known in Bishop's English version until 1858, and was more popular for its farcical flavor, especially the incident of the drunken gardener, which was magnified out of all proportion, than for the beauty of Mozart's music.

Played first in 1824 (five times), it received an equal number of performances the following year, six in 1828, three in 1829, five in 1830, three in 1832, four in 1833, seven in 1834, twice in 1835, three in 1836, twice in 1837, once in 1838, and six in 1839.

The opera now fell into utter and hopeless neglect. For the next nineteen years it was performed only once—on March 3, 1847. The "Nozze di Figaro" in its original form finally arrived at the end of 1858; it was then given three times, and once in the following year. So little success did it

gain that during twelve years we only hear of it twice—December 27, 1862, and February 7, 1867, both times in German. In 1870 it reappeared in an English dress on seven occasions, and in 1871 it was given once in German. Twice in the spring of 1872 an English version was sung, and then at last the Italian returned in the autumn, after an absence of fourteen years. However, the public was satisfied with one performance; and one in 1873 was also sufficient.

The next year one hearing of the English version was again tolerated, and then the poor opera again went into exile for four years. In 1878 Mozart's "Nozze" was given twice in faultless style, but the public interest in it only necessitated its reappearance once during the following year.

"Heard melodies are sweet, but those unheard are sweeter." Let us hope it was for this reason that New York was willing that the beauties of the "Nozze" should be mute for the next fifteen years, for not till 1894 was the opera heard again. Three times sufficed to cloy the willing ear; and then, after one more performance in 1895, it was laid on the shelf till last season, when the public was glad to listen to it—or rather to Madame Sembrich—on three occasions.

To sum up: From 1824 to 1847 an English version (Bishop's) was given fifty-one times—about twice a year. Since then, ten performances have been given of other English versions, and three in German. The original "Nozze" did not arrive here till thirty-four years after the first appearance of "Don Giovanni" and three years after "Il Trovatore." To show the neglect of Mozart we have only to state that while the original "Nozze" has been given but sixteen times, the score of "Il Trovatore" amounts to nearly three hundred!

"The Magic Flute" was the third of Mozart's operas to arrive. It came in 1833, when it was given in English, was an enormous success (according to the critics), and after one repetition disappeared for twenty-six years—till 1859. Then it returned in its Italian dress and was performed three times. It was also given as many times in its original form in the German theatre, but this, of course, was unknown to the great "opera" public. After another somewhat obscure performance in German in 1862, a house could scarcely be gathered to hear it in the same language at the Academy of Music in 1863. Two years later it was again timidly attempted by almost the same cast. Then it was again neglected till 1867. One performance was again sufficient, as was also the case when it was revived in 1869. The next year, however, it was successful and was sung six times, still in German.

Its prosperity was only momentary, for three years passed before it was heard again, this time in Italian. Once was enough, as was also the case in 1874, with an Italian, and in 1875 with a German, cast. Three years passed and an Italian rendering was accepted three times in 1878, followed by three times in 1879, once in 1880, and once in 1881. That was the last of "Il Flauto Magico." Five years later the American Opera Company succeeded in inducing the public to listen to "The Magic Flute" on six occasions, and then it fell into total oblivion for eleven years, at the end of which, in 1897, "Die Zauberflöte's" repose was most cruelly disturbed by those over whose solitary effort we will draw a charitable veil.

Thus during the sixty-six years of the life of this opera in New York it has been presented thirty-seven times: sixteen in its native tongue, thirteen in Italian, and eight in English—a sad record for such a famous work! In 1897-8 Germany heard "The Magic Flute" nearly two hundred times!

And now let us examine our list:

DON GIOVANNI.

MAY 23, 1826—PARK THEATRE.

| | |
|-------------------|--------------------|
| Don Giovanni..... | Signor Garcia |
| Commandante | Signor Angrisani |
| Don Ottavio..... | Signor Milon |
| Leporello..... | Signor Garcia, Jr. |
| Masetto..... | Signor Angrisani |
| Donna Anna..... | Madame Barbiere |
| Zerlina | Signorina Garcia |
| Donna Elvira..... | Signora Garcia |

It will be noticed that the leading tenor sang the title role and that Angrisani sang two parts. The work was repeated May 27 and 30, June 10 and 20, July 20 and 28, August 7 and 9, and September 5, with the same

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singers. Bishop's version was first performed a few days after the Garcias sang the original opera.

MAY 29, 1826—CHATHAM THEATRE.

| | |
|-----------------|----------------|
| Giovanni | H. Wallack |
| Don Pedro..... | Mr. Scott |
| Octavio | Mr. Stevenson |
| Leporello | Mr. Roberts |
| Masetto | Mr. Howard |
| Lopez | Mr. Carr |
| Elvira | Mrs. Entwistle |
| Leonora | Mrs. Lacombe |
| Zerlina | Miss Waring |
| Maria | Miss Stevenson |

FEBRUARY 12, 1827—NEW YORK THEATRE (BOWERY).

This evening the opera of "Don Giovanni."
Don Giovanni, Mr. Barrett; Leporello, Roberts; Masetto, Keene; Zerlina, Signorina Garcia; Donna Leonora, Mrs. Blake. Previous to the opera the prelude of "Love Among the Roses."
To conclude with "Honest Thieves."
Doors open at 6. Performance at 6:30.

NEW YORK THEATRE—BOWERY.

The manager respectfully informs the public that he has effected an arrangement with Mr. Sanford, proprietor of the Lafayette Theatre, by which he is enabled to avail himself of the united properties of the two establishments, together with a stud of horses unrivaled in this country.

On February 14, 1827, we read:

"Don Giovanni" in English, with Mozart's splendid music, was brought out on Monday at the New York Theatre (Bowery) to afford the Signorina an opportunity of appearing in her favorite character, Zerlina, and, notwithstanding the attention and industry exerted in getting it up and the general satisfaction given, it fell far short of the lively impression which the Italian version makes. This may appear strange when it is known how few understand Italian, but it nevertheless strengthens the influence which that soft language universally possesses; in proof of which we cite the fact that the "Vedrai Carino," sung in English by the Signorina, was encored, and, while preparing to repeat it, some few voices cried: "Sing it in Italian!" which she very promptly executed in her best style, amid thunders of applause. If Keene (who, by the by, played Masetto uncommonly well) would learn the Italian of "Tovenetti" and "La ci darem," which is easily done, all the repetitions may be made in Italian, and with great effect. Barrett made a dashing, spirited Don Giovanni, and played it to the life. We wish he could have surprised us by singing the "Fin ch' han dal vino," which Keene executed for him. The house was brilliant and crowded.

Either the opera or the farce was given on January 13 and February 6, 1828, and again on September 30. It is advertised in the following form:

SEPTEMBER 30, 1828—BOWERY THEATRE—
"DON GIOVANNI."

Don Giovanni.....Miss Cramer
To conclude with "Caliph of Bagdad."

The next performance of "Don Giovanni" took place July 3, 1829:

This evening "The Beggars Opera"—Captain Macheath, Mr. Pearman; Polly, Mrs. Austin, after which the play of "Don Giovanni; or the Spectre on Horseback." Don Giovanni, Mr. Pearman, with other entertainments.

The same play concluded the performance of July 15, July 23 and September 8.

The next date is January 12, 1830, and we find "Don Giovanni" at the Lafayette Theatre:

"Joan of Arc"—Charles of France, Mr. Scott; Joan of Arc, Mrs. Hill, to conclude with "Don Giovanni." Mr. and Mrs. Wallack, Don Giovanni and Donna Anna.

MARCH 7, 1831—PARK THEATRE.

Mrs. Austin's benefit, Rossini's opera, "Cinderella," given for the sixteenth time, and after which will be produced a celebrated romantic opera in two acts, entitled "Don Giovanni," the music by Mozart, adapted to the English stage by Bishop.

| | |
|--------------------|-------------|
| Don Giovanni..... | Mr. Simpson |
| Ottavio | Mr. Jones |
| Leporello | Mr. Placide |
| Masetto | Mr. Thorne |
| Donna Elvira..... | Mrs. Vernon |
| Donna Leonora..... | Mrs. Blake |
| Zerlina | Mrs. Austin |

The same cast sang March 22 and 26, May 12 and June 14; on the last date Mrs. Sharpe sang Leonora.

DECEMBER 3, 1840—NATIONAL THEATRE.

| | |
|-------------------|--------------|
| Don Giovanni..... | Giubilei |
| Don Ottavio..... | Mr. Manvers |
| Leporello | Mr. Seguin |
| Commandante | Mr. Myers |
| Masetto | Mr. Latham |
| Donna Anna..... | Mrs. Seguin |
| Donna Elvira..... | Mrs. Wallack |
| Zerlina | Miss Poole |

This performance seems to have been undertaken with care and much preparation. Scenery, dresses and decorations were all new; and the ballet by Madame Giubilei and Miss Wells, the critic tells us, "alone would have been sufficient to draw a large house." After the performance the principal characters were called out and after them the manager, "who expressed his thanks for the favorable manner in which the opera had been received."

The same cast repeated "Don Giovanni" December 4, 5, 7, 8, 9, 10, 14, 15, 16, 21, 22 and 24.

The same company again appeared in this opera on April 13, 14 and 15, 1841.

We now arrive at the year 1850, when "Don Giovanni" appears for the first time in its original version since the year the Garcias electrified the city. It was practically a novelty, and a great operatic event; and, therefore, we cite two long extracts to give some idea how Mozart's masterpiece was received. One critic is sane and appreciative, far in advance of his successors, which the reader may see for himself, as we continue our record:

The long expected and anxiously looked for "Don Giovanni" was brought out on Tuesday evening. It is no fable to say that there was an excitement in the public mind respecting its production. It had been the subject of discussion in musical circles for several weeks previous to its performance; and many and various were the opinions as to the style in which it would be produced by M. Maretzek with his present company. This excitement with regard to a classical opera, the greatest operatic work extant, is truly gratifying to all who have a real interest in the dissemination of a pure and refined musical taste.

It has long been the practice in London to produce "Don Giovanni" on the non-subscription nights of the Italian opera, for the reason that the masses care little for fashion, but love "Don Giovanni" with all their hearts, and will crowd to the house whenever it is performed. * * * The same course pursued here has proved equally successful, for out of the many hundreds who crowded the Opera House on Tuesday evening scarcely fifty of the regular subscribers were present—their enjoyment of music being reserved for Mondays, Wednesdays and sometimes Fridays—the public occupying every available nook and cranny in the house. * * *

The cast was as follows:

| | |
|---------------------|------------------------|
| Donna Anna..... | Signorina Truffi |
| Donna Elvira..... | Signorina Amalia Patti |
| Donna Zerlina..... | Signorina Bertucca |
| Don Giovanni..... | Signor Beneventano |
| Don Ottavio..... | Signor Forti |
| Masetto | Signor Novelli |
| Leporello | Signor Sanquirico |
| Il Commandante..... | Signor Strini |

The cast was as strong in every respect as the present company could afford, and the singers disappointed us most pleasurably. We know the difficulties of the music, not merely of execution, but of conception, for in its noble and grand simplicity, in its earnestness and directness of purpose, it stands forth in perfect self-dependence, asking nothing from the trickery of art, or the gymnastics of vocalization, to expound its meaning or to create its effects. No two things can differ more widely than the music of the modern Italian operas and that of "Don Giovanni."

The former discourses only the upper strata of passion, which develops itself in violent gesticulations, screamings, ravings, or melodramatic sentimentality, leaving much of its effect to the brilliancy of a cadence, and securing the enthusiasm of the many by the hackneyed close, or a holding note of interminable duration. * * * Our readers will understand the vast difficulties which the artists had to contend with, who, bred up in familiarity with Donizetti and Verdi, had suddenly to make acquaintance with Mozart. It was hard for them to comprehend how it was possible to produce effect with music devoid of ornament.



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They could not see how the mind and soul, which every passage of the music developed, rendered all extraneous aid unnecessary, and impressed themselves upon the understanding and heart of the hearers by the simple force of their perfect truthfulness. But they found a faithful expounder of Mozart's greatness in M. Maretzek, and it gives us much pleasure to learn that all engaged in seeking to know Mozart have learned to love him.

It is hard to believe that matters were really as bad as this, for one would think that Mozart traditions would survive among the artists at least as long as among the public; and yet the above was written by one of the foremost critics of the day, who goes on to praise all the performers.

Forti, however, got into trouble. He sang his principal aria, "Il Mio Tesoro," in a most chaste and admirable manner. In one thing, however, he committed an error. At the close, in order, we presume, to produce an effect, he made a pause not designated by the author. The disapprobation expressed proved how well the music was known and respected by many present; still, although we do not regret the rebuke given for departing from the text, we must say in justice to Signor Forti, that this was the only visible fault. * * *

Signor Sanquirico's singing of the celebrated aria, "Madamina Il Catalogo è Questo," called forth warm and hearty applause. We must, however, object to the absurdity of speaking in English "one thousand and three" (mille-tre) while recounting the number of the Don's conquests. It is mere nonsense and entirely out of place.

We have never heard vocal concerted music so admirably executed on the New York stage; all the points were taken up promptly and firmly, and the ensemble presented was one of remarkable perfection. * * * We might here make remarks upon some omissions and transpositions, not merely of key, which we observed; but as the public knew nothing about them and as the arrangements rendered the performance much more perfect than it would otherwise have been (!), we shall not point them out. We know, but we shan't tell, for the reason given rendered the change inevitable. * * *

Taking it all in all, it was decidedly the best orchestral playing we have yet heard in the Opera House. The credit of this excellent performance is due entirely to M. Maretzek. The opera has been promised by management after management for years past, but disappointment has hitherto always ensued.

The houses were brilliant and crowded. The opera was given nine times that season. Our critic is not entirely satisfied with the performers as times goes on. We learn that

M. Maretzek does not flag in his earnest and careful supervision and conducting of the opera, and we sincerely wish that all the artists engaged upon the stage would be as careful and earnest as he is. We would suggest to Signorina Truffi a little more life and animation throughout, and a few more notes in the sestette; to Signorina Bertucca, who continues to sing delightfully, and to deserve the encores which she gains, sunny smiles only in the right places; to Signorina Patti a great deal more gravity, since continued laughter is not considered a usual sign of grief or anger; and to Signor Sanquirico, less buffoonery in the last scene, so fearful in its import."

Our second critic is not so appreciative. He writes:

There was a fashionable audience at the Astor Place Opera House, many of whom appreciate Mozart's great work, and many of whom overrate it, finding many transcendental beauties in it which are as mystically hidden as the language of Swedenborg's correspondences. If this opera is popular, it is not because it has a deep meaning, or because it is scientifically composed. It is rather that society has conventionally declared it to be what some critics have claimed for it—a "mighty fine" production. Certainly, it is an excellent opera for an orchestra—and a poor one for vocalists. A giant Leporello, like Lablache, can destroy, totally, all the other singers; and it seems as if Mozart had crowded the stage with voices only to show how inferior they can be made to instrumentation. There is much brilliancy in the opera, but no delicacy worthy of being made the subject of a laudatory phrase. Much of the work is as tedious as parts of "The Creation," and we are heretic enough to say that many parts of it are inferior to the inferior parts of most of the popular operas of the day. One secret of its success may as well rest unnamed, unnoticed and unexplained.

The opera was repeated on February 5, 6, 8, 11, 14 and 27, March 4 and 7, and November 29 and December 6, the same singers appearing. The last performance took place on December 6. It was an inclement night, but the opera went off well.

* * *

Our next performance was as follows:

JUNE 9, 1851—ASTOR PLACE OPERA HOUSE.

| | |
|--------------------|------------------|
| Donna Anna | Truffi-Benedetti |
| Donna Elvira | Miss Whiting |
| Don Giovanni | Benevanto |
| Don Ottavio | Lorini |
| Leporello | Marini |
| Masetto | Coletti |
| Commandante | Rossi |
| Zerlina | Signora Bosio |

Again we have some appreciative remarks:

"Don Giovanni," the flower of operas, the most perennial and exquisite of musical creations, was given at the Opera House last evening, with more than usual success, yet not in a style at all equal to its merits. With the exception of the singing of Bosio, whose "Batti, batti belle, Masetto" and "Vedrai Carino" have not been surpassed since Miss Poole first made them favorites with the American public, the music was inade-

quately rendered throughout. Miss Whiting was respectable as Elvira, but nothing more. Marini evidently strove to be too much in Leporello and both overacted and oversung the part, especially in the cemetery scene, which was hardly tolerable. His ponderous voice and style, which in "I Puritani" and the "Huguenots" place him in the first rank of artists, are out of place in the delicate conceptions of Mozart. Yet there were passages in his execution last night of rare excellence. Benevanto did not sing the music of the Don nearly as well as he has done on previous occasions. The main improvement we remarked was in the better drill and superior number of the choruses.

The work was repeated on June 13, 20 and 27, with the same cast, except Forti sang Don Ottavio.

On August 30 and September 13, we find the same cast at Castle Garden with Lorini as Don Ottavio, and we are glad to learn that Don Giovanni was "revived at the request of many parties, who, having left town at the commencement of the season, have not had an opportunity of seeing this noble work with its present powerful cast." Then our informant draws attention to Marini's Leporello and Bosio's Zerlina, which "are enough to repay anyone for a visit to the Battery."

* * *

FEBRUARY 2, 1852—NIBLO'S GARDEN.

| | |
|--------------------|-------------------------|
| Don Giovanni | Signor Badiali |
| Donna Anna | Rose de Vries |
| Zerlina | Bosio |
| Leporello | Sanquirico |
| Don Ottavio | Signor Lorini |
| Donna Elvira | Signor Lorini (Whiting) |
| Masetto | Coletti |
| Commandante | Strini |

Signor Arditi

The orchestra was exceptionally good.

The opera was repeated February 4 and 9, with the same cast.

Here we can gather an idea of the interpretation; we are glad to see the orchestra criticised, and it delights us to find someone who really has an affection for "the opera of operas":

Niblo's has been crowded by the attractive bill of "Don Giovanni."

We have always found this opera irresistible and yielded to its attractions this week. The performance was partly very lame and partly very good. Rose de Vries and Bosio shared equal honors, the only defect in their singing being the tempo, which throughout was altogether too hurried. Rose de Vries gave an entirely new musical stamp to her part, the role of Donna Anna in her hands looming wonderfully up from its usual comparative insignificance. Badiali did not seem to be thoroughly at home as the Don, but got over that difficulty with his usual address.

He, too, came out in rather a new place, in his droll imitations of Sanquirico's (Leporello's) nasal twang, during his disguise, and excited some little merriment. Sanquirico was alternately very funny and somewhat broadly farcical; he was much better subordinated to his master, the Don, however, than Marini used to be in the same part. Both Signor and Signora Lorini (Miss Whiting) sang with an energy and volume of tone altogether unusual in them. We think they have both made operative progress. The orchestra was as bad as we ever heard one. Some of the finest points of instrumentation, for which we have always listened, and over which we have luxuriated, were marred in a most agonizing manner.

The accompaniment of the recitatives, on the part of the double bass particularly, was a truly remarkable performance. This service was so admirably performed in the very same opera last summer, at Castle Garden, that it made us the more impatient. The precision to be observed in such a case, on the part of the bass, is as difficult as it is indispensable. We hope Signor Arditi will keep a sharp eye upon his instrumental delinquents. And—good Sir Maestro, let us have that luxurious deliberation in the time, which is fully justified in a truly great master like Mozart, whose every musical phrase is a succession of viands. But, well done or done ill, we must laud every company that will give us "Don Giovanni." There is so much here and there enjoyable, even in the worst performance of such music.

Another criticism reads:

At Niblo's "Don Giovanni" drew a full house on Monday evening. The opera was carefully and well performed throughout. Rose de Vries particularly excelled. She was probably unaware herself of the great admiration she excited. Her praise was on the lips of everyone in that part of the house where we were placed. Those who sit at a distance, by the way, from this singer, lose one very great personal charm of hers, a most sweet expression that plays about the mouth during her performance. This was particularly observable in the celebrated trio, when the upper part of her face is masked. So few persons look becomingly when singing that an exception in this respect we think noteworthy.

The orchestra we found had somewhat improved by their practice. Unlike the Italian operas, there is so much to admire and to enjoy in the instrumentation of a German chef d'œuvre that the vocal parts are not more than half the attraction, the rest being lost by a clumsy performance.

No fault can be found with this critic's estimate of the performance of the opera, but the "sweet expression" worn during the "mask trio" is scarcely a matter for praise. Donna Anna there is supposed to be in a state of anxious apprehension. They are about to beard the Don in his den, and she sings "The step is dangerous. Some calamity may happen. I tremble for my beloved and for us also." Her lover is trying to comfort her, saying,

"My dearest life, dismiss this grief and fear!" A mere sweet expression would therefore be entirely inadequate, not to say out of place.

MAY 6, 1853—NIBLO'S GARDEN.

Don Giovanni.....Signor Beneventano
Don Ottavio.....Signor Salvi
Don Pedro.....Signor Rosi
Masetto.....Signor Zanni
Leporello.....Signor Rovere
Donna Anna.....Madame De Vries
Donna Elvira.....Madame Seidenberg
Zerlina.....Madame Alboni

The "combined troupe" were to give as their last performance for the season on Friday evening the superb "Don Giovanni" of Mozart. Alboni as Zerlina; Madame Rose de Vries (what a charming name) as Donna Anna; Salvi as Don Ottavio; Rovere as Leporello; Beneventano as Don Giovanni, and Rosi as Don Pedro. A splendid cast, and worthy of the occasion, which was to be a complimentary benefit to Le Grand Smith.

A notable cast sang in the summer:

JULY 22, 1853—CASTLE GARDEN.

Donna Anna.....Signora Steffanone
Don Ottavio.....Signor Vietti
Donna Elvira.....Signora Patti-Strakosch
Don Giovanni.....Signor Badiali
Zerlina.....Madame Sontag
Leporello.....Signor Rovere
Masetto.....Signor Zanini
Commandante.....Signor Rosi

Our critic is also appreciative:

Mozart's "Don Giovanni" was produced for the second time on Saturday evening, July 30, at Castle Garden. The audience was large, but not so large as a work of such high rank should have called out.

We shall not undertake to praise Mozart. What should we say of him that has not been said? How could a pen now add a single leaf to his ever green laurels? But, though we feel unable adequately to praise him, we cannot help expressing our admiration whenever we are so fortunate as to witness "Don Giovanni." What a wonderful composition is this opera! How various the characters and how admirably depicted! What character was ever better sustained, from first to last, than that of Don Juan! Leporello is the inimitable pattern of the most roguish, but, at the same time, the merriest fellow that ever moved under the frock of a Sgnarello; Donna Anna is the ideal of filial affection in its highest development, but never exceeding the limits of nature. We love Zerlina as the personification of the prettiest, the simplest, but also the most amiable country girl; while as a contrast, Donna Elvira appears to us endowed with all the lofty sentiments, pride and passion of the feminine Spanish Grandee. How gentle is Masetto! How tender Ottavio!

It will be replied, perhaps, that the characters are the poet's merit and creation. True; but they are dead bodies in the libretto, to which the composer has to give life, dress and thought; dress, by the melody; life and thought by the magic power of his instrumentation. This is the work of the composer alone, without which the personages created by the poet affect the feelings of the spectator no more than the passing pasteboard figures of a magic lantern. The music of "Don Giovanni" is something heavenly and divine, which even a celestial being, we think, could not find fault with. But let us now see what belongs to earth and cast a glance at the performers, with whom, as human beings, criticism has always to concern itself.

The character of Donna Anna was acted to perfection by Signora Steffanone; we never saw her in better spirits. The beautiful recitative of the third scene of the first act, where she expresses her sorrow, bent on the body of her father expiring in her embrace, the duet, with Ottavio, "Fugi, credule, fugi," and the quartet of the same act, with the matchless recitative which follows, were as perfect as given by this lady, and reflected the highest credit on her talent. We cannot but remark, however, that the Signora is not cautious enough in managing her strength. By exerting herself too much at first, at the conclusion of a piece she is quite exhausted. At the end of the pathetic recitative following the aforesaid quartet, she was out of breath, her voice fell, and the last tones of this admirable recitative were disagreeably out of tune. Notwithstanding she was warmly applauded and cheered, her acting was, indeed, most excellent.

As Donna Elvira, Signora Amelia Patti-Strakosch did very well. She is endowed with a beautiful voice; her gait and majestic figure, her distinguished manners suit this character to perfection. The celebrated trio of "The Masks," sung by her, Steffanone and Vietti, was warmly encored and justly, both to the singers and music. But of this honor, most credit ought to be given to Signora Patti, who was entrusted with the first treble, which, of the three parts, is by far the most difficult.

Madame Sontag as Zerlina was received with great warmth. She sang this role, and especially the graceful air, "Batti, Batti, la tua Zerlina," with

much taste; and, as a token of this, it may be remarked that she was much less lavish of trills and other flourishes than usual; she clearly perceived that the fanciful character of Zerlina is sufficiently enriched by the music and inspiration of Mozart, and scarcely borrows any value from the art of the singer. In other respects, Madame Sontag, at least to our thinking, was not irreproachable. She is too much and too often herself; that is, the refined lady and not enough Zerlina, the simple, the artless bride of a peasant, and a peasant herself. Zerlina is a coquette, no doubt; but such as a country maid may be, rather awkward in enticing and provoking Masetto in the scene of their reconciliation after her dancing with Don Giovanni. When enacting this charming scene, Madame Sontag is only a court coquette, or such as might be an artful young lady of our refined circles.

Badiali was always noble in the character of Don Giovanni. The beautiful duet, "La ci darem la mano," with Madame Sontag, was a veritable gem as sung by him. He was truly moving in the terrible scene of the "ghost." As to Rovere, though generally good in the character of Leporello, nevertheless by endeavoring to play the buffoon, he falls into the other extreme and borders on burlesque. An instance of this is the duo-buffa at the end of the second act, where he and Don Giovanni converse alternately with the figure on horseback, the Commendatore. It is to be regretted that Salvi had not assumed the character of Don Ottavio. No second-rate actor should be permitted to personate any of the principal characters in "Don Giovanni"; first of all, do honor to Mozart; second, do honor to the characters themselves. Though Signor Vietti is not destitute of talent, he is not equal to the role of Ottavio, and the grand aria in B flat in the third act proved a failure.

The masterly finale which closes the first act was well received by the public. Everyone did his best, indeed, though the choruses were rather inadequate to this magnificent ensemble.

We cannot speak too highly of the orchestra. From the inimitable overture (which was given amid the noise of general conversation) to the last note of the score, the artists were never behind their task. In the last scene of the "ghost" they surpassed themselves. Everyone seemed inspired with the sentiments which must have been Mozart's, when writing this wonderful and never surpassed orchestration. At these words: "Damm! la mano penti—ti"—No! there is a universal burst of all the orchestral powers which are like the general curse of the spirits both of heaven and hell, and which makes the hearers thrill and shiver upon their seats. The orchestra proved quite equal to the task of interpreting the great composer, and attracted so much the attention of the public that no one attempted to leave the room before the curtain dropped, a fact worthy of remark at Castle Garden.

The work was repeated on July 30 and August 22, with a similar cast; the performance was generally disappointing; the two leading male characters were severely criticised; the orchestra was fairly good.

OCTOBER 10, 1853—NIBLO'S GARDEN.

Donna Anna.....Madame Steffanone
Zerlina.....Madame Bertucca
Leporello.....Signor Rovere
Don Giovanni.....Signor Beneventano
Don Ottavio.....Signor Vietti
Commandante.....Signor Rossi

Masetto.....Signor Gasparoni
Donna Elvira.....Madame Patti-Strakosch

The criticism of this performance was favorable.

JUNE 27, 1855—ACADEMY OF MUSIC.

Zerlina.....Mme. A. de la Grange
Donna Anna.....Mme. Rose Devries
(Her first appearance for two years.)
Donna Elvira.....Madame Siedenbure
Don Ottavio.....Signor Raffaello Mirati
Don Giovanni.....Signor Morelli
Don Pedro.....Signor Gasparoni
Leporello.....Signor Rovere
Masetto.....Signor Giulio
(His first appearance in opera.)

Conductor, Signor Ardit.

Mlle. Soto, assisted by M. Caresse, danced a minuet in the first act.

We learn that "the Academy was crammed from top to bottom and hundreds went away disappointed." It was a good performance, although there was room for improvement in the orchestra. The opera was repeated with the same cast on June 29 to a good house, in spite of excessively hot weather.

Our next record is:

JANUARY 4, 1856—ACADEMY OF MUSIC.

Donna Anna.....Mme. De la Grange
Zerlina.....Mme. N. Didice
Donna Elvira.....Miss E. Hensler
Don Giovanni.....Signor Morelli



By Battoni.

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Don Ottavio.....Signor Salviani
Leporello.....Signor Rovere
Masetto.....Signor Giulio
Conductor, Max Maretzek.

The next date:

APRIL 7, 1856—ACADEMY OF MUSIC.

Donna Anna.....La Grange
Zerlina.....Bertucca Maretzek
Don Giovanni.....Signor Morelli
Leporello.....Rovere
Masetto.....Gasparoni
Don Ottavio.....Arnoldi
Donna Elvira.....Miss Hensler

La Grange, as she deserved, was greeted by one of the fullest and most fashionable houses of the season on the occasion of her benefit at the Academy last night. The opera was "Don Giovanni," including in the cast the fair beneficiare, Miss Hensler, Mme. Bertucca Maretzek (her first appearance this season), with Morelli, Rovere, Gasparoni and Arnoldi. We have nothing to say in regard to the performance of Mozart's great work, further than to remark that everyone seemed pleased, and the performers were all called out at the end of each act.

Madame Bertucca was very warmly received. She looked well, and sang with a great deal of grace and archness. At the end of the second act a laurel wreath was thrown to La Grange, which Morelli placed upon her head upside down and hind part before amidst the laughter and applause of the audience. Maretzek conducted the orchestra; and the brilliant instrumentation was very finely rendered.

The performance last evening was the last of the season. We are not informed as to the further movements of the troupe. It is too bad that we are to have no more opera at the Academy at present—it is such a nice place for young New York. Will not some patriot volunteer to lose some more money in it?

We now have quite a different cast:

MARCH 20, 1857.

Donna Anna.....Mlle. Teresa Parodi
Zerlina.....Mme. Cora de Wilhorst
Donna Elvira.....Mme. A. Patti-Strakosch
Don Ottavio.....Signor Tiberini
Don Giovanni.....Signor Morelli
Leporello.....Signor Amati Dubreuil
Masetto.....Signor Morino
Commandante.....Signor Barili
Conductor, M. Strakosch.

The criticism of the following day reads as follows:

To give further effect to the program Mr. Thalberg played after the first act his charming fantasia upon "L'Elisir d'Amore."

The house was crowded in every part. The parquet, boxes and grand tier presented a splendid array, while the upper tiers were jammed. Some of the speculators made a fine thing in selling the choice seats at high premiums. The performance of the opera was very satisfactory. The prime donne particularly distinguished themselves, and Madame de Wilhorst's debut in Zerlina was quite as successful as any of her previous efforts.

It was a gala night and a brilliant ending of a very successful season.

We also read elsewhere:

"The attendance was so large that the receipts actually amounted to \$2,999." The critic seems unable to determine if the "brilliant pecuniary result was attributable to the fact that it was Strakosch's benefit, or on account of Thalberg's playing between the acts, or because of the interest in the 'masterwork' itself." The performance was bad. "It seems," says the critic, "that the performances of this opera are all influenced by an evil spirit."

If Thalberg was brought in to help "Don Giovanni" to success, we find in the same season, "Don Giovanni" had been called upon to aid Thalberg's concert, for in 1857 there was a mixed program at the Academy of Music for a Thalberg concert: the second act of "Don Giovanni" was performed, and "Don Giovanni" enjoyed the usual "it does not matter" execution.

OCTOBER 7, 1857—ACADEMY OF MUSIC.

Donna Anna.....Mme. De la Grange
Zerlina.....Mlle. Erminie Frezzolini
Donna Elvira.....Mme. Patti-Strakosch
Don Ottavio.....Signor Labocetta
Don Giovanni.....Signor Gassier
Leporello.....Signor Rocco

Between the second and third acts, grand concert by S. Thalberg and H. Vieuxtemps.

This was repeated October 9 with the same cast.

Both seem to have been fairly good representations.

Now we read:

JANUARY 15, 1858—ACADEMY OF MUSIC.

Grand Mozart celebration, "Il Don Giovanni," on a scale of colossal splendor and magnificence; ballroom illuminated with twenty candelabra with 300 lights; 150 in the chorus; two extra orchestras on the stage; 250 performers.

Donna Anna.....La Grange
Donna Elvira.....Caradori
Zerlina.....D'Angri
Don Giovanni.....Gassier

Don Ottavio.....Labocetta
Leporello.....Carl Formes

The choruses were sung by the Liederkrantz Society. This was repeated January 18, 20 and 24.

As all the voices are bass, the parts want an artistic infusion essential to success—namely, contrasted colors. They are alike—same temper and tint—one interferes with the other in pitch and quality, and the whole is found in a want of interest. Next comes a duet by soprano and tenor, admirably written; and here we are called upon to sympathize with the woes of a daughter, with whom we have no previous acquaintance, for there has been no development of character and passion to lead the audience up to the necessary point of coincident feeling.

Of course, the duet, under the circumstances, fails in interest. Besides, it is written from a standpoint which experience shows is unfavorable to the dramatic elucidation, especially of the lighter voices, the soprano and tenor; that is to say, the exceeding prominence and detail of the orchestra obscure the vocal expression, and the composition seems like a piece of obbligato for the orchestra, with the voices added. It fails, with all its beauties, to produce, for these reasons, an effect with the audience. The unfortunate wife of the Don, with her unfortunate riding habit, we always thought a most unfortunate personage on the stage. She has some bits to sing—for example, the commencement of the concerted piece where she confronts her faithless husband—as beautiful as ever were written; but the dramatic effect of such concerted pieces is but moderate, as at the time of their composition the secret of writing them had not been completely probed. There is too much singing and too little of the sustained declamatory to work up to a climax.

Another fault in the opera is the fact that Don Giovanni and Leporello are both basses, and though found together from the first to the last of the opera, there is no contrast between their voices, except what arises from the superior quality of one organ over another. * * * The unqualified beauties of "Don Giovanni" are the airs of Zerlina, which are perfection; the long and broad finale to the first act, which is unsurpassed and up to its time was unequalled in its kind, and the entire approaches to and the catastrophe itself, forming nearly all the second act. Mozart himself was anxious as to the precise length he should give to the statue's talk in the last scene. A modern composer would have required the closing of this scene to be different. The statue, which is seldom entrusted to a remarkable voice, would have been limited in his remarks, and the Don would have gone to perdition in a solo rousing to the auditory.

Of the performance of the opera at the Academy, it is but just to say that never has the opera given so much satisfaction here as on this occasion. The manager, Mr. Ullman, certainly exerted himself to award to it the stage illustration worthy of the great genius of the composer. The chorus, the Liederkrantz, was very large, and gave the splendid "Libertà" with splendid effect. In the original scene the finale of Act I. is confided to the principals, which must have been tame; but, by a recognized innovation, the parts are sung also by the chorus, and, of course, the effect is commensurately heightened. It would be a poor business for the Don to be keeping a crowd of peasants at bay, they quiet as lambs and he fierce as a tiger.

Then our wise critic goes on to criticise the singers and incidentally gives us his brilliant remarks on the character of Don Giovanni:

The presence of Carl Formes in the part of Leporello was of itself a sufficient attraction. The quality of his voice is so full and satisfying that it is especially felt in the slower and more sentimental movement of his catalogue solo. We have had no such basso cantante as Formes. * * * Don Giovanni for a principal has very little to do. The part is detestable, not to say disgusting, and unrelieved by one single good quality except courage, and it needs all the lyrical sweetness possible to make it endurable—which, by the way, it does not get.

Saving a little drinking solo, in which we think the composer has missed the bibulous element of song—and a bit of serenade, the Don has nothing prominent to do. The ideal splendor, the immeasurable aristocracy, the lady-killing unutterables of expression which are supposed to belong to such a character, constitute the supposititious interest of the hero, for it is not to be found in the prominent and brilliant expression of what he has to sing; and as these qualities are never encountered, we do not remember to have heard a Don Giovanni which satisfied the critics. The best actor on the Italian stage—Ronconi—fails in the part. Who ought then to have an undiluted triumph? Such being the fact, that so much is expected of the musical work the Don has to do in this play, when the lyrical wallet of his excellency is so small, we have nothing to do but to praise Gassier in his representation.

Madame La Grange is always the good artist, who is always so up to the mark. The music assigned to her is not coveted by artists. The *tessitura* of the music—that is, the average range of pitch—is very immoderately and tiresomely high to the singer; and it is unrelieved by a single, clear, definite, tune-like melody, which the public can take hold of, and, having seized, reward the artist with applause—applause very seldom coming for any other reason. The duty of the Don's wife is essentially "slow," and as such Madame Colson did well—better than we thought could be made out of a part not gracious to sing, for reasons kindred with those of the other soprano. The nice business of treble singing in this opera—that which the universal public likes—is assigned to Zerlina. This, transposed to suit Madame D'Angri, delighted the audience.

"Don Giovanni" closed the season as usual. Another poor performance is described. They had two orchestras on the stage. This performance could not have been very satisfactory.

Of the soloists in our opinion the palm was due to Mme. Caradori as Elvira. Although on the first night her memory failed her occasionally in the recitatives, yet she sang correctly, with real sentiment and evidently deep consideration of the beauty of the music; she evidently knew what

she was about, a state of feeling which is very rare with modern singers in Mozart's opera. Madame La Grange (Donna Anna), owing to the trembling of her voice, gave a curious version of the great recitatives which precede her arias. As we have before remarked, neither Madame La Grange's voice nor character of talent is fit for a right representation of this role. Madame La Grange would have been excellent as Zerlina. It is out of place to see a big woman with a real contralto voice coming forward as the light, young, roguish and brilliant Zerlina. It is for this reason that we could not be pleased with Madame d'Angri's rendering, although, considering the circumstances, the lady sang well enough.

The critic objected to the fanciful scenery of the devil's abode, where Don Giovanni has to be jolly with the rest of his colleagues.

Such vulgar conceptions should be left the property of children's nurses. The old German fashion of letting Don Giovanni go down together with the Governor is in our opinion much better adapted to close the opera than any indulgence in pantomime.

Mr. Formes seems to have overacted Leporello, according to this gentleman of the press.

* * *

Now we have a new and very attractive Zerlina:

NOVEMBER 8, 1858—ACADEMY OF MUSIC.

Zerlina Mlle. Piccolomini
Donna Anna Mlle. Ghioni
Donna Elvira Madame Gazzaniga
Leporello Carl Formes
Don Giovanni Signor Gassier
Don Ottavio Signor Lorini
Masetto Signor Gasparoni
Conductor, Signor Anschütz.

The opera was given in four acts, and Mlle. De Soto appeared in the ballet. This was also Mlle. Ghioni's American début. The people seem to have gone especially to hear Piccolomini:

The announcement that "Don Giovanni" was to be performed last evening was the occasion of the assembling of the largest audience we have seen at the Academy this season. Every place appeared to be occupied. The opera has invariably in this city proved successful, but as everyone believed that the part of Zerlina was one to which Mlle. Piccolomini could not fail to do justice, and as the whole cast was an excellent one, it was expected that the house would be well filled. Mlle. Piccolomini's performance of the characters of Leonora and Marie had assured all that the reputation she had acquired abroad was a just one. The *abandon* with which she throws herself into the character she is personating is such that she at once enlists the sympathies of the audiences, and there is so much naturalness in all that she does—so much that is arch and winning in her manner—that it is not surprising she is a favorite. Her rendition of Zerlina is a most finished piece of acting. Her coquetry in the duet, "La ci darem la mano," was admirable, but it was in "Batti, Batti" that she displayed her greatest powers. The manner in which she pleads with her lover, her endeavors to overcome his jealousy, and her final victory form one of the best scenes we have ever witnessed on the stage. Her singing also throughout her role was exceedingly good, and it is needless to say that every song was encored.

Madame Gazzaniga as Donna Anna and Madame Ghioni as Elvira were very satisfactory. Gassier's Don Giovanni was well rendered, and Formes as Leporello was inimitable.

The opera was put upon the stage in the best manner, and the chorus in the ball scene was unusually well sung. Mr. Anschütz was warmly received as the leader of the orchestra, and fully sustained the reputation he has won here. In fact, the entire performance was one of the most satisfactory we have yet had presented to us.

This was repeated with the same cast November 10, 12 and 15. An out of town paper informs us that

At the opera "Don Giovanni" had a successful run of over a week—something unusual for our fickle audiences. The work was splendidly produced, and Piccolomini as Zerlina has won great and deserved applause; it is by far the best role she has performed here. The other singers—Gazzaniga, Lorini, Formes and Gassier—did very well indeed, and especial praise is due to Signora Ghioni, a new arrival. She took the part of Elvira and raised it at once to prominence, introducing the difficult air which is usually omitted. Signora Ghioni is the best *seconda donna* we have had.

Another writer informs us that

"Don Giovanni" was given in the usual "grand style." Three orchestras and about 200 or 300 chorus singers produced a very fine ball scene. The débutante, Madame Ghioni, made a favorable impression, and this in the ungrateful role of Elvira, too. She has a pretty voice and sang as sweetly as Italian singers can sing such music. Madame Gazzaniga's vocal powers were not sufficient for the part of Donna Anna. But her conception of the scene where she recognizes Don Giovanni showed the intelligent artist. Signor Gassier is a poor Don Juan, in spite of his good qualities as a singer. The performer of Masetto tried occasionally to sing, but could not succeed in the laudable attempt. Mr. Formes sang Leporello, and Mr. Anschütz conducted with his usual energy and ability.

* * *

JANUARY 6, 1859—ACADEMY OF MUSIC.

Zerlina Mlle. Piccolomini
Donna Anna Mlle. Poinset
Donna Elvira Mlle. Ghioni
Don Giovanni Signor Florenza
Don Ottavio Signor Lorini

Masetto Signor Coletti
Commandante Signor Weinlich
Leporello Carl Formes

This was repeated at the matinee January 8:

Mr. Ullmann's company commenced a short season at the Academy on Thursday night (January 6). "La Zingara" was to have been performed, but "Don Giovanni" was substituted, owing to the absence of Brignoli. Madame Poinset appeared as Donna Anna and Florenza as the Don. Carl Formes, of course, appeared as Leporello, and the whole opera was so rendered as to give much pleasure to the large audience. "Don Giovanni" will be repeated this morning as a matinee.

MAY 18, 1859—ACADEMY OF MUSIC.

Don Giovanni Signor Gassier
Commandante Signor Nicola Barili
Donna Anna Mme. Teresa Parodi
Don Ottavio Signor Brignoli
(First time in New York.)
Donna Elvira Mme. Patti-Strakosch
Leporello Signor Junca
Masetto Signor Amodio
Zerlina Mlle. Piccolomini
Conductors, Muzio and Strakosch.

The same cast was repeated May 20 and 28. (On the last occasion Signor Ettore Barili played Don Giovanni.)

We find even the weather is against Mozart:

"Don Giovanni" attracted a fine house last night in spite of the weather, which somehow manages to be unpleasant whenever there is anything "classical" going on. The cast of the opera was certainly a justification of all the manager promised. Piccolomini as Zerlina sang the music excellently and acted with supreme naturalness. It is her best part, and we doubt if there is anyone who can fairly be called her equal. Youth and the quick inspirations of a nature naturally arch and vivacious are precisely what are wanted for the character. Heretofore we have been addicted to mature Zerlinas, whose juvenility has been a rather solemn and sudden sort of them. Amodio as Masetto acted with much spirit and displayed a pretty fancy for pirouettes.

A stupendous *pas* in the first act brought down the house and secured an encore. Musically considered, Signor Amodio was not quite so remarkable, being, in point of fact, a stranger to the score. Still, Amodio was good and amusing. Parodi made her re-entrée as Donna Anna and displayed all that dramatic power for which she is remarkable. Madame Strakosch as Donna Elvira sang carefully and well. Signor Brignoli as Ottavio was good and obtained a well merited encore in "Il mio tesoro." Gassier as the Don, excellent. Signor Junca as Leporello sang the music better than many of his predecessors, but was by no means great dramatically. The signor is altogether too much of a gentleman for the sneaking servant. He looks like an impoverished nobleman reduced to service.

SEPTEMBER 30, 1859—ACADEMY OF MUSIC.

Donna Anna Madame Cortesi
Zerlina Madame Gassier
Donna Elvira Mme. Patti-Strakosch
Donna Ottavio Signor Brignoli
Don Giovanni Signor Gassier
Masetto Signor Amodio
Leporello Signor Junca
Commandatore Signor Muller
Conductor, Max Maretzek.

Masetto seems to have attracted some notice:

Mozart's opera of "Don Giovanni" was given here last night as a finale to the season—the customary finale always brilliant when intrusted to artists of the right stamp. The cast was excellent in names and the performance well voiced enough, but for the music of Mozart a degree of art is required which we do not find in an average Italian company, even when headed by a Cortesi. The opera, however, pleased the audience in its solos, and Signor Amodio, in a terpsichorean effort, won a tremendous burst of applause.

* * *

And here we find another Zerlina—Adelina Patti—appearing for the first time in this character, which is one of her most famous roles. Just a month before she had made her operatic début (November 24) in "Lucia di Lammermoor":

DECEMBER 27, 1859—ACADEMY OF MUSIC.

Zerlina Adelina Patti
Don Ottavio Signor Stigelli
Don Giovanni Signor Ferri
Leporello Signor Susini
Donna Anna Madame Gazzaniga
Donna Elvira Mme. Patti-Strakosch
Masetto Signor Amodio

The opera was repeated on December 30 with the same cast, except Leporello, which Junca played.

The following criticism is chiefly interesting on account of Patti:

Mozart's "Don Giovanni" was played here last night to a good house and in a satisfactory manner. The opera is usually murdered ruthlessly, its place on the regular program being generally the last and saddest. On the present occasion the cast was very strong, and the leading artists without exception were excellent. The length of the opera and the

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present fashion of playing it in three acts instead of five make it a trying one for a mixed audience and account for the coldness which, under the most favorable circumstances, always attends its representation. Last night the good public was not more than usually indifferent to all the dramatic points; the purely lyric ones were received with heartiness and all the best pieces encored. Madame Gazzaniga was an excellent Donna Anna and instilled into that antiquated part a vast amount of modern dramatic meaning.

Signor Stigelli was admirable as Ottavio—better than anyone we have had in the part; he is at all times a rare and faithful artist. Susini was an amusing Leporello and Signor Ferri a passable Don Giovanni, although not to be compared with Signor Gassier. The other parts were equally well sustained.

Of course, the principal attraction of the performance was the Zerlina of Miss Patti. The difficulty of sustaining this role can only be estimated by the fact that it is entirely different to anything else in the repertory of a prima donna, and, therefore, a specialty. There are many first-class singers in the world who have utterly failed in this simple part after gaining laurels in others that were infinitely more difficult in the technical sense of difficulty. Indeed, the good Zerlinas of the operatic stage are historical personages who supply the literature of music with traditions. Miss Patti will undoubtedly be added to the list. We were not prepared for a performance so thoroughly excellent, for the lady's efforts so far have indicated executive facility rather than simple sentiment. The three test pieces of the opera—"La ci darem," "Batti, Batti" and "Verdrai Carino"—were interpreted with delicious purity and with an elegance of phrasing which is rarely heard. In every other respect the performance was a triumph, the little lady's youthful appearance being eminently provocative of the sentiment of appreciation which the innocent but coquettish character of Zerlina suggests. It was conceded by amateurs and critics that the performance was, in all respects, the best and most promising that we have yet had.

Some of the old singers appear in the next season.

SEPTEMBER 22, 1860—ACADEMY OF MUSIC.

| | |
|--------------------------|------------------|
| Donna Anna..... | Mme. Inez Fabri |
| Zerlina..... | Pauline Colson |
| Donna Elvira..... | Madame Strakosch |
| Don Ottavio..... | Signor Stigelli |
| Don Giovanni..... | Signor Ferri |
| Leporello..... | Signor Susini |
| Masetto..... | Signor Maffei |
| Commandante..... | Signor Muller |
| Conductor, Max Maretzek. | |

The opera was repeated September 24 with the same cast. Both were good performances and well attended.

The old genial music of the past of Father Mozart rises upon the surface and draws comparatively the best houses of the season. After having had a good deal of "Lucia," "Sonnambula," "Norma," "Traviata" and "Il Trovatore" old "Don Giovanni" is very acceptable, and will be highly relished even by those who very properly think that if Mozart lived in our times he would write very differently from what he did in his own. Madame Fabri was considered the best Donna Anna that had appeared on the stage of the Academy. "When you heard her voice in the so-called 'Liberty Chorus,' over all others and through the mass of orchestral accompaniment, it is not only because she has a very loud voice, but because she throws all her soul into the words "Viva la libert !"

Madame Colson as Zerlina charmed everybody by her pleasing manners and neat singing. If she would only pronounce more distinctly, if she would only have a more open, a more Italian delivery. Signor Stigelli sang "Il mio tesoro" finely, but all the rest was done very indifferently. We rather liked Signor Susini as Leporello, for the simple reason that he did not try to draw the attention of the audience upon himself, as is frequently the case with the performers of this role.

The orchestra we have heard better and the chorus, too; and as to Signor Ferri as Don Giovanni if he had not trembled so much before he was really caught by the stony Governor it would have been more in accordance with the presumed character of the man he was representing.

MARCH 1, 1861—ACADEMY OF MUSIC.

| | |
|-------------------|---------------|
| Zerlina..... | Miss Hinckley |
| Leporello..... | Susini |
| Don Giovanni..... | Ferri |
| Don Ottavio..... | Brignoli |
| Donna Elvira..... | Mlle. Elena |
| Donna Anna..... | Colson |
| Masetto..... | Coletti |
| Commandante..... | Dubreuil |

It is refreshing to find a critic who is not afraid to praise the "great work":

It is still the great opera. Its melodies are of perennial freshness and beauty; its infinite variety of excellence is not only unequalled, but contains within itself the germ of all the lyric effects which have been produced since it was written. The very cadences of this opera are stuff out of which minor composers make their chief melodies, and styles of compositions have been formed by the elaboration of particular effects which are but incidental traits of this matchless composition. In no other opera do passages of immortal beauty succeed each other with such rapidity. In hearing all other operas we wait for the fine passages and endure much that is commonplace for the sake of something fine that is coming; but in "Don Giovanni" one exquisite passage follows close upon the other, each differing in character from its predecessor. One air or one concerted piece in an act equal in excellence to any one of all those which make up this opera would make the reputation of an opera by a popular composer of the day. There are some people who try to get beside this truth of musical criticism, but in vain. The fact that admira-

tion of this work increases with advancing years is the all sufficient refutation of their censure.

The performance last evening was, we are sorry to say, not quite so good as it might well have been. Study seemed to have been neglected and spirit was lacking, except, perhaps, on the part of Madame Colson. Susini, always welcome, was rather constrained and ill at ease in Leporello. Miss Hinckley was a pretty and an arch Zerlina, but failed from lack of sustained power to give the music of the part its fluent grace. Ferri was a fair Don, but deficient in vivacity of style and high-bred courtesy of manner; he took "La ci darem" too slowly also, and "Fin ch'an dal vino" too quickly. Brignoli gently barked and bleated through Don Ottavio's music except "Il mio tesoro," which he sang with some sweetness of utterance and some approach to sentiment, but which he phrased most vilely. Mlle. Elena made a very acceptable Donna Elvira; but the best performance of the evening was Madame Colson's singing of "Non mi dir." We wish that "Don Giovanni" might be given better.

The opera was repeated on March 2 with the same singers.

FEBRUARY 6, 1863—ACADEMY OF MUSIC.

| | |
|-------------------|------------------|
| Donna Anna..... | Signora Lorini |
| Donna Elvira..... | Madame Strakosch |
| Don Ottavio..... | Signor Brignoli |
| Don Giovanni..... | Signor Amodio |
| Leporello..... | Signor Susini |
| Masetto..... | Signor Dubreuil |
| Zerlina..... | Mlle. Kellogg |
| Commandatore..... | Signor Barili |
| Conductor, Muzio. | |

The house was illuminated as on the Prince of Wales' gala night. We can well believe that Brignoli and Susini were fine.

So much has been said and sung of "Don Giovanni" that it is very stupid to repeat anything more about it. All that can be essayed now is as to the performance. The character of Don Giovanni has next to nothing to execute in singing, and accordingly relies wholly upon the actor for its effect. If he be good the part is fine for its dare devilry and dash; and beyond that little else. We have given our eulogiums on Madame Lorini several times and have only to repeat them. Her voice is a beautiful soprano, and in the very high music as to pitch of the Donna Anna she resolutely attacks the most formidable notes with success. Zerlina is the pet of the opera—and her music is best known and admired by the public. This character was entrusted to Miss Kellogg, who is constantly improving in her *gradus ad parnassum*. Donna Elvira is a walking part in the singing, and was neatly rendered by Madame Strakosch. Ottavio may be summed up in the "Il mio tesoro" air, which lies well under the beautiful tenor of Signor Brignoli. Leporello requires all the fine deep bass voice of Signor Susini for its effects, and it was highly relished.

NOVEMBER 20, 1863—ACADEMY OF MUSIC.

| | |
|--------------------------|-----------------------|
| Donna Anna..... | Mme. Josephine Medori |
| Zerlina..... | Miss Kellogg |
| Donna Elvira..... | Mme. Patti-Strakosch |
| Don Ottavio..... | Signor Tamaro |
| Don Giovanni..... | Signor Bellini |
| Leporello..... | Signor Biachi |
| Masetto..... | Signor Colletti |
| Commandante..... | Signor Muller |
| Conductor, Max Maretzek. | |

This was repeated on November 23 with the same cast.

A German company now appears:

DECEMBER 9, 1863—ACADEMY OF MUSIC.

| | |
|---------------------------|-----------------|
| Don Juan..... | Herr Steinecke |
| Commandante..... | Herr Weinlich |
| Donna Anna..... | Madame Johansen |
| Donna Elvira..... | Mlle. Frederici |
| Don Ottavio..... | Herr Habelmann |
| Leporello..... | Herr Graff |
| Zerlina..... | Mlle. Canissa |
| Masetto..... | Herr Behringer |
| Conductor, Carl Ansch tz. | |

We learn that "Don Giovanni" was "less enjoyable" than the other operas this company had appeared in.

Most of the singers suffered from cold, with the exception of Mlle. Frederici (Elvira), who was, however, under a still worse disadvantage, being so frightened that she lost her ground in her first air and made several unsuccessful attempts to recover it. The lady is young and has a good strong voice. But in a city where among amateurs there is more talent and ability for singing than perhaps in any other city of the world a pretty voice alone is of very little account. She, as well as Mlle. Canissa (Zerlina), ought before all things to know how to breathe, how to phrase—in short, how to sing. Their tone will then lose that coarseness, which, to a cultivated ear, is worse than a want of voice.

On December 26, 1863, we again have the Italian version at the Academy of Music with this cast:

| | |
|-------------------|---------------------|
| Zerlina..... | Miss Kellogg |
| Donna Anna..... | Madame Medori |
| Donna Elvira..... | Miss Fanny Stockton |

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Don Ottavio.....Signor G. Lotti
Don Giovanni.....Signor F. Bellini
Leporello.....Signor H. Biachi
Masetto.....Signor D. Colletti
Commandante.....Signor Muller
Conductor, Max Maretzek.

FEBRUARY 3, 1864—ACADEMY OF MUSIC.

Donna Anna.....Madame Medori
Zerlina.....Miss Kellogg
Donna Elvira.....Miss Stockton
Don Ottavio.....Signor Lotti
Don Giovanni.....Signor Bellini
Leporello.....Signor Biachi
Masetto.....Signor Dubreuil
Commandatore.....Signor Muller
Conductor, Max Maretzek.

On March 9 the same cast appeared, except Leporello, played this time by Weinlich.

Bellini seems to have pleased us by his acting and singing.

We are told that "Mlle. Kellogg, who is generally so correct, and has such a fine appreciation of tact, gave us but a disfigured view of the character of Zerlina. If the latter is made to appear too coquettish, she becomes a very unpleasant person to look upon."

* * *

Again we have "Don Juan" in German:

SEPTEMBER 27, 1864—ACADEMY OF MUSIC.

Don Giovanni.....Isidore Lehmann
Donna Elvira.....Mlle. Marie Frederici
Donna Anna.....Mme. Bertha Johansen
Zerlina.....Mlle. Sophie Dziuba
Leporello.....Herr Carl Formes
Commandatore.....Herr Joseph Hermanns
Masetto.....Edward Haimer
Don Ottavio.....Theodore Habelmann
Conductor, Carl Anschütz.

The criticisms were fairly favorable; all the singers were in good voice, and Mlle. Dziuba, who made her début, was a success. But we will look at one of the reports:

The Germans at the Academy of Music concluded their season by a very fair performance of "Don Giovanni," after having perpetrated a real outrage upon the best grand opera the French stage can boast of—Halévy's "Jewess." It has often been our misfortune here, as well as in Europe, to witness such murderous assaults upon Mozart's immortal music that we were so much more agreeably surprised to listen to a pretty correct and neat performance of the well-known work. Omissions, of course, could not be avoided; for instance, Mlle. Frederici could not be brought to learn the air in E flat in the first scene, but then what she sang was correct and acceptable. Mrs. Johansen managed also very well to sing with the remnant of her voice the difficult music allotted to the part of Donna Anna. A new débutante, Mlle. Dziuba, made her appearance as Zerlina.

She has a pretty voice and appearance. Mr. Lehmann, the new baritone, has a very pretty voice and good delivery, nevertheless his performance was not very attractive. Some of his movements were decidedly comical, as far as we can see a trait which has yet to be discovered in the character of Don Giovanni. Mr. Formes as Leporello was superb, so was Mr. Hermanns as the Commandatore. But the gem of the evening was the exquisite rendering of the air in G, generally left out, "Ein Band der Freundschaft fesselt uns." It was Mr. Habelmann who gave us the treat. It was a thoroughly finished performance in style as well as execution.

* * *

Again the Italian is heard:

NOVEMBER 2, 1864—ACADEMY OF MUSIC.

Don Giovanni.....F. Bellini
Donna Anna.....Carozzi-Zucchi
Zerlina.....Clara Louise Kellogg
Donna Elvira.....Signorina Morensi
Don Ottavio.....Lotti
Leporello.....Susini
The Commandatore.....Weinlich
Masetto.....Dubreuil
Conductor, Maretzek.

Incidental minuet by Milles. Ernestine and Auriel and the Arion Society sang in the grand finale of Act I.

Last night's performance of "Don Giovanni" was notably excellent in nearly all particulars. The cast was superb to a degree that we had hardly

anticipated, and from first to last the music received careful, vigorous and most effective interpretation. Miss Kellogg's Zerlina shone conspicuously in the estimation of the audience, notwithstanding the brilliant and remarkably successful efforts of Carozzi-Zucchi, Morensi, Lotti, Bellini and Susini. The Leporello of Signor Susini was more than good, if gauged by the ordinary standards, and compels us to forgive and forget a certain system of vocal eccentricity that used more or less to mar his performances.

Signor Bellini deserves all praise; the character of the old-time Brigham Young has never been more acceptably portrayed and sung here than it was by him last night. The fine trio between the soprano di forza, the contralto and tenor in the first act was very justly encored. "Standing room only" was displayed.

This was repeated on November 21, with the same cast, but conducted by Bergmann.

MARCH 13, 1865—ACADEMY OF MUSIC.

Zerlina.....Clara Louise Kellogg
Donna Anna.....Signora Carozzi-Zucchi
Donna Elvira.....Mlle. Morensi
Don Ottavio.....G. Lotti
Don Giovanni.....Bellini
Leporello.....Susini
The Commandante.....Weinlich
Masetto.....Dubreuil
Conductor, Carl Bergmann.

This admirable performance was repeated on November 20, 1865.

* * *

The same company repeated the work March 24, 1866.

MARCH 26, 1867—ACADEMY OF MUSIC.

Donna Anna.....Parepa Rosa
Zerlina.....Clara Louise Kellogg
Donna Elvira.....Miss McCulloch
Don Giovanni.....Bellini
Don Ottavio.....Baragli
Leporello.....Ronconi
Masetto.....Forsatti

This was repeated March 29; September 23, 28; October 21.

* * *

On January 16, 1868, "Don Giovanni" was given at Pike's Opera House by a company, including La Grange, Adelaide Phillips, Miss McCulloch, Brignoli, Susini, Coletti, Sarti, Massimiliani, Orlandini, Randolfi and Tamaro, with Nicolao as conductor. This was repeated on January 18 and on March 13 by Donna Anna, Parepa Rosa; Donna Elvira, Antoinette Ronconi; Zerlina, Hauk; Don Ottavio, Pancani; Don Giovanni, Bellini, and Leporello, Ronconi.

On November 23 it was sung by Donna Anna, La Grange; Donna Elvira, Rotter; Zerlina, Louise Durand; Don Ottavio, Brignoli; Don Giovanni, Orlandini; Masetto, Dubreuil, and Leporello, Ronconi. Many of the same artists appeared on March 19, 1869, at the Academy of Music.

"Don Giovanni" was next advertised for May 13, 1870, by the English Opera Troupe, of which Parepa Rosa was the star; but owing to the illness of the tenor, Mr. Nordblom, a change was necessitated, and so "Martha" was substituted. It was played the next day:

MAY 14, 1870—ACADEMY OF MUSIC.

Donna Anna.....Parepa Rosa
Zerlina.....Miss Hersee
Donna Elvira.....Miss Warden
Leporello.....Mr. Castle
Don Giovanni.....Mr. Lawrence
Masetto.....Mr. E. Seguin
Don Ottavio.....Mr. Nordblom
Commandante.....Mr. Schwikardi
Conductor, Carl Rosa.

The performance was very inferior, with the exception of Mme. Parepa Rosa, who alone saved it from utter failure.

"Don Giovanni" was given March 31, 1871, at the Stadt Theatre, by a company, including Lichtmay, Habelmann, Frederici, Franosch, Vierling and W. Formes. Neuendorf was the conductor.

MAY 26, 1871—ACADEMY OF MUSIC.

Zerlina.....Kellogg
Donna Anna.....Carolina Viardi
Donna Elvira.....Madame Himela
Don Giovanni.....Signor Orlandini



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Don Ottavio.....Signor Caroselli
Leporello.....Signor Susini
Conductor, Signor Nicolao.

We are pleased to note that another critic seems to have appreciation, for he says:

Of all operas this is one which an impresario should approach with no common awe. Its delicate, difficult music, has been the despair of many singers and orchestras.

Then he tells us that the house was filled and the audience distinguished. Yet the performance was unsatisfactory: "From out a wilderness of dismal howlings it is pleasant to record Miss Kellogg's triumph in the role of Zerlina, for which her artless grace well fits her. Her voice, too, is in thorough consonance with the spirit of Mozart's exquisite score." He finds fault with the "lagging, uncertain orchestra," in accompanying "Vedrai carino" and says all praise must end with Miss Kellogg. Madame Viardi's voice was "file-like, inflexible and terribly wanting in compass." Madame Himela's Donna Elvira was very little better. Signor Caroselli, as Don Ottavio, "mercilessly murdered Mozart's music in voice, tune and pitch," and Signor Orlandini's Don Giovanni was not lauded either. The orchestra was weak and poor.

OCTOBER 16, 1871—ACADEMY OF MUSIC.

PAREPA ROSA—GRAND ENGLISH OPERA.

Donna Anna.....Mme. Parepa Rosa
Zerlina.....Miss Van Zandt
Donna Elvira.....Miss Clara Doria
Don Ottavio.....Tom Karl
Don Giovanni.....S. C. Campbell
Leporello.....Aynsley Cook
Commandante.....Ellis Ryse
Masetto.....E. Seguin

Conductor, Carl Rosa.

Mme. Parepa Rosa will sing the celebrated "Letter Aria," generally omitted.

"With this excellent cast the opera could not help being a magnificent success."

" * * * This unusually strong cast of parts insured an unusually strong performance, and 'Don Giovanni' may be said to have received all the attention that managerial skill could bestow upon it to save it from the unusual verdict of dullness, and it is only just to say that the audience—one of the largest of the season—sat it out bravely and applauded it to the sad and diabolical end. The orchestra, wherein resides one of the chief charms of this work, was most efficient and considerate of the composer and artists."

The same cast repeated the opera on October 20—the last night of the Parepa-Rosa Grand English Opera Company.

NOVEMBER 3, 1871—ACADEMY OF MUSIC.

Zerlina.....Mlle. Nilsson
Donna Anna.....Mlle. Corani
Donna Elvira.....Mlle. Leone Duval
Don Ottavio.....Signor Brignoli
Don Giovanni.....M. Barre
Leporello.....M. Jamet
Masetto.....Signor Ronconi
Commandatore.....Joseph Hermanns

Conductor, Maretzek.

Admission, \$2; reserved seats, \$3 and \$4.

One of our esteemed critics remarks the following morning:

Mozart's "Don Giovanni" is not an opera to delight Americans. The music was long ago decided by the world at large to be delicious, but the world of to-day has decided that something more than delicious music is necessary to make an opera. Perhaps the world has been influenced by the heresies of Meyerbeer and Verdi and Gounod; at all events it votes "Don Giovanni" to be dull, and in consequence it is generally given with all the assistance that a combination of artists can render.

Mlle. Nilsson made her first appearance in the role of Zerlina last evening, and with this advantage over all her previous roles that she had two prima donnas against whom her "colorless white voice"—as Boston rather tautologically called it—was shown in the best possible light. It is almost superfluous to say that Mlle. Nilsson made a very favorable impression in the new role. After the exhibition we had of her versatility in the other operas it was scarcely reasonable to doubt her ability to fill any operatic role with genuine skill. At the same time it is only proper to say that in several respects it fell short of the pronounced individualization of her Marguerite and Violetta, and chiefly because the singer's talents are of an austere character, and require intense passion for their full exhibition. * * * The part of Donna Anna was filled by a prima donna new to this country, Mlle. Corani, who has a powerful mezzo soprano voice, somewhat worn, but of unusual volume.

JANUARY 22, 1872—STADT THEATRE.

MULDER-FABRI OPERA.

Zerlina.....Miss Anna Elzer
Don Juan.....Herr Jacob Muller
Donna Anna.....Madame Fabbri
Donna Elvira.....Miss Rosetti
Don Ottavio.....Herr Habelmann
Leporello.....Herr Karl Formes
Masetto.....Herr W. Formes

Conductor, Herr Mulder.

"The performance of 'Don Juan' at the Stadt Theatre last evening attracted an immense audience. It passed off smoothly and its best known incidents elicited much applause. Miss Anna Elzer's debut as Zerlina was quite satisfying. The little lady's singing is by no means finished, but it gives prominence that her at present rather crude work may become worthy of a prima donna of rank before many years have elapsed.

"Herr Muller's personation of Don Juan was noticeable for similar reasons, his exceedingly fine voice compelling an admiration his lack of polish as a singer and inexperience as an actor would, with fewer natural advantages, prevent him from inspiring. Madame Fabbri was an exceedingly dramatic Donna Anna. Miss Rosetti suffered from a cold and was not able to do her music absolute justice. Don Ottavio was represented by Herr Habelmann, a conscientious and popular tenor. Herr Karl Formes was a Leporello of unquestionable vivacity."

FEBRUARY 13, 1872—ACADEMY OF MUSIC.

Donna Anna.....Parepa Rosa
Zerlina.....Miss Jennie Van Zandt
Donna Elvira.....Clara Doria
Don Ottavio.....Tom Karl
Don Giovanni.....S. C. Campbell
Leporello.....Aynsley Cook
Masetto.....Seguin
Commandante.....Ryse

Conductor, Carl Rosa.

February 17—Same cast.

FEBRUARY 26, 1872—GRAND OPERA HOUSE.

Leporello.....Karl Formes
Don Ottavio.....Carl Bernard
Don Giovanni.....Jacob Muller
Donna Anna.....Fabbri
Donna Elvira.....Rosetti
Zerlina.....Elzer

APRIL 5, 1872—ACADEMY OF MUSIC.

ITALIAN OPERA—ROSA AND NEUENDORF.

Donna Anna.....Parepa Rosa
Leporello.....Ronconi
Don Giovanni.....Santley
Zerlina.....Van Zandt
Donna Elvira.....Clara Doria
Don Ottavio.....Wachtel
Masetto.....Dubreuil
Commandante.....Ryse

OCTOBER 23, 1872—ACADEMY OF MUSIC.

Zerlina.....Pauline Lucca
Donna Anna.....Clara Louise Kellogg
Donna Elvira.....Clara Doria
Leporello.....Jamet

Conductor, Maretzek.

The other singers were Conlon, Moriami, Vizzani and Ronconi.

The audience was a very large one, and, considering the opera, a very enthusiastic one. Madame Lucca's Zerlina has already been spoken of in terms of praise. It is an entirely original conception, and in its showing is made charming by the overflowing sprightliness of the artist. Miss Kellogg, whose successful assumption of the part of Donna Anna was appropriately referred to, may be said to have won a lasting triumph in this role. The merits of her performance may not be of that showy character which will win the instant acclaim of a popular assemblage; but they are of that high artistic order which must sooner or later gain for her the admiration of intelligent musicians. Her Donna Anna is a clear divergence from the traditional and somewhat Amazonian character which the heaviest of heavy prima donnas have evoked from the mild text. * * * Her execution of the recitatives alone shows her to be one of the finest lyric declaimers we have had upon the Academy boards. It should be mentioned that last evening Miss Kellogg sang the difficult "Letter Aria," usually omitted. We are constrained to object to Signor Jamet's Leporello. It lacks the elasticity and abandon that belong to it, and the singer's perversions of the Italian text are at times unpardonable.

This cast repeated this opera October 25, November 1 and 18. (Miss Kellogg sang the "Letter Aria.")

"Don Giovanni" was next sung at the Academy on March 1, 1873, by Lucca, Kellogg, Levielli, Vizzani, Conlon, Morami, Jamet, Ronconi. Maretzek conducted.

Now we come to a very notable cast with the brilliant names of Maurel, Campanini and Nilsson:

OCTOBER 22, 1873—ACADEMY OF MUSIC

Don Giovanni.....Victor Maurel
Donna Elvira.....Christine Nilsson
Donna Anna.....Alice Maresi
Don Ottavio.....Italo Campanini
Leporello.....Nannetti
Masetto.....Scolara
Commandante.....Coletti
Zerlina.....Torriani

Conductor, Muzio.

It is almost incredible to find such an opinion upon the work as the following as late as 1873:

There is still a delusion that "Don Giovanni" is an attractive opera. It generally gets one hearing a season, and, as it brings together all the prime donne of the troupe, it is pretty sure to be heard by a large audience. There are hundreds of worthy people who still insist that its delicious music, carefully apportioned in proper trios, duets and quartets, and divided by recitatives of formidable lengths, is quite enough to make it superior to the dramatic works of the modern school in which the attention of the audience is at least not wearied. Let us not dispute with them. The choice of an opera is very much like the choice of a wife. There is not only no accounting for tastes, but there is no possibility of reconciling them. * * * Of Mme. Christine Nilsson's Elvira little else than praise can be said, but the Zerlina of Mlle. Torriani and the Donna Anna of Mlle. Maresi did not rise to the level necessary in such a work. The Academy audience, which early in the season selected its favorites from this troupe, is not to be cajoled into any change of disposition by combinations. It has set its heart on Maurel and Campanini, and these, with Nilsson, are pets enough. It refused to applaud "La ci darem," although Zerlina sang it remarkably well, and its call for a repetition of "Batti, Batti," which resulted in the re-execution of the allegro, was not a spirited or imperative one.

It, however, lavished its favors upon Campanini for singing "Dalla sua pace," and made him repeat it, and Signor Maurel was compelled to return after "Deh vieni" and commence over again. Upon Madame Nilsson and Signor Maurel the victory seems to rest. This latter artist sang the music of his part with the breadth and care of a true artist, and in the final scene showed a keen perception of the mystical import of the situation. The concerted pieces were very well given, and the orchestra—save that the tempo seemed unusually retarded—executed the music with rare fidelity and nicety. Mr. Strakosch deserves a great deal of credit for the attention he has this year bestowed upon all the accessories of his work. "Don Giovanni" may have been sung at the Academy with greater brilliancy of the three conspicuous roles; but we have never heard it given as a whole with more completeness and conscientiousness.

The same cast sang on October 27 and November 1, 1873. (At the last performance Scolara sang Leporello.)

* * *

Here is an interesting array of singers:

APRIL 24, 1874—ACADEMY OF MUSIC.

Donna Anna.....Parepa Rosa
Don Ottavio.....Wachtel
Zerlina.....Van Zandt
Donna Elvira.....Clara Doria
Leporello.....Ronconi
Masetto.....Dubreuil
Don Giovanni.....Santley

This performance was given in Italian.

DECEMBER 30, 1874—ACADEMY OF MUSIC.

Zerlina.....Emma Albani
Donna Anna.....Mlle. Maresi
Donna Elvira.....Mlle. Donadio
Don Ottavio.....Signor Debassini
Don Giovanni.....Signor Del Puente
Leporello.....Signor Fiorini
Masetto.....Signor Scolara
Commandante.....Mr. G. F. Hall
Conductor, Signor Muzio.

Again we have an appreciation of the great masterpiece. We read:

"Don Giovanni" produced last evening was attentively listened to by a full house. The perennial charm of Mozart's familiar opera for the conservative amateurs, aside from its call upon the prime donne of a company, is always a safe dependence for the impresario, and "Don Giovanni" is pretty sure to find a place in every season, and to bring its welcome with it. And yet it would be difficult to select a work which in construction and treatment is so widely at variance with the latest examples of the modern school which Mr. Strakosch has set before the public so lavishly. "Lohengrin," "Don Giovanni" and "Aida" in one week crowd together the past, the present and the future in curious contrast; and it is worth noting that the old composition devoid of the stage craft and mise en scène which help its follows on to popularity, nevertheless retains its hold upon popular affection by virtue of its melodic beauty and harmonic strength.

Mlle. Albani, who on this occasion appeared as Zerlina, was offered an opportunity in the role to show her training and culture to the best possible advantage. The part of Zerlina is one whose standard has been definitely fixed by vocal genius, and its assumption at this day is hardly warranted by any prima donna who is at all doubtful of her abilities or

her acquirements. What we have repeatedly said of Mlle. Albani's voice will have to be repeated here with little or no modification. Her Zerlina, without being marked by any distinct originality of conception, was, at the same time, sufficiently fresh in its vivacity and fascinating in its purity of vocal endeavor to wear something of the charm of novelty. Mr. Strakosch's excellent prime donne, Mlle. Maresi and Donadio, were brought together as the Donna Anna and Donna Elvira, and gave to the somewhat declamatory music of their parts that stateliness of execution and correctness of phrasing which are the tests of excellence in it. The Don Ottavio fell to Signor De Bassini, and "Don Giovanni" was sung by Signor Del Puente, Leporello finding a tolerable impersonation in Signor Fiorini, and the part of the Commendatore being filled by Mr. G. F. Hall.

* * *

NOVEMBER 17, 1875—ACADEMY OF MUSIC.

Don Ottavio.....Wachtel
Donna Anna.....Pappenheim
Leporello.....Fransosch
Don Giovanni.....Gunsberger
Zerlina.....Goldberg
Conductor, Neuendorff.

A very interesting performance was given when Titiens sang Donna Anna and Teresa Carreño, the pianist, made her first appearance in opera and achieved much success.

FEBRUARY 25, 1876—ACADEMY OF MUSIC.

Donna Anna.....Theresa Titiens
Zerlina.....Mme. Carreño-Sauret
Donna Elvira.....Miss Beaumont
Don Ottavio.....Brignoli
Don Giovanni.....Orlandini
Leporello.....Vierling
Commendatore.....Reyna
Conductor, Mareizek.

Mlle. Titiens was in excellent voice and spirits. Her strength and purity of tone were not more remarkable than her dramatic energy. In the aria, "Oe sai chi l'ouvre," and in the trio near the end of the first act with Ottavio and Elvira she was especially admirable, if one need specify any points of emphasis in a performance whose chief attraction was the evenness of its excellence. Signor Brignoli was as usual rather apathetic and rather ungraceful, though his last aria was sung with a sweetness and spirit that involved an enthusiastic encore.

NOVEMBER 6, 1878—ACADEMY OF MUSIC.

Don Giovanni.....Signor Del Puente
Leporello.....Signor Foli
Zerlina.....Miss Minnie Hauk
Donna Anna.....Mlle. Sinico
Donna Elvira.....Mlle. Parodi
Don Ottavio.....Signor Frapoli
Conductor, Signor Arditi.

An uncommonly pleasant performance of Mozart's serio-comic opera, "Il Don Giovanni," was given last night by Her Majesty's Opera Company at the Academy, and it was received by a fairly large and unmistakably fashionable audience, with uncommonly frequent demonstrations of approval. This was the more surprising as "Don Giovanni" has rarely been produced in New York for many years past, except for the purpose of introducing a phenomenal cast of three sopranis, the parts of Zerlina, Donna Anna and Donna Elvira being musically of about equal importance. But though the cast was in no respect phenomenal last night it was exceedingly satisfactory. Mlle. Minnie Hauk won the applause she deserved for her tasteful and tuneful singing, the encore of the last mentioned air being especially well merited.

Mlle. Parodi was most successful in the trio at the end of Act I, "Vendichi il giusto cielo," which had to be repeated.

Our critic goes on to tell us that "of course the Don Giovanni of Signor Del Puente and the Leporello of Signor Foli attracted a large share of attention, both on account of their prominence in the opera and the excellence of their performance. Del Puente made a dashing dare-devil of a Don Giovanni, and sang with delightful correctness and spirit the 'Fin ch' han dal vino,' seeming positively to startle the audience into enthusiasm. The Leporello, albeit somewhat too gigantic in statue for Donna Anna to mistake him for Don Giovanni, easily beguiled, as she is supposed to be, supported him faithfully and well. Signor Foli for once sang the music of a humorous character with humor, and his acting was equally appropriate. His opening air, 'Notte e giorno,' and the 'Madamini, il catalogo é questo' gave most satisfaction. Less can be said in favor of the Don Ottavio of Signor Frapoli. Operatic tenors are proverbially melancholy creatures,



MOZART.

From a painting by Jäger. Copyright by Fr. Bruckmann, Munich and Berlin.

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but Signor Frapolli was lackadaisically sad, and well as we know he can sing much more difficult music than Mozart wrote for his tenors, both the 'Dalla sua pace' and the 'Il mio tesoro' were quite spoiled by his vocal mannerisms and inaccurate delivery."

This cast and performance were repeated on November 13.

MARCH 9, 1881—ACADEMY OF MUSIC.

| | |
|-------------------|-------------------|
| Don Ottavio..... | Signor Ravelli |
| Donna Anna..... | Marie Swift |
| Donna Elvira..... | Alwina Valleria |
| Zerlina..... | Etelka Gerster |
| Leporello..... | Signor Corsini |
| Don Giovanni..... | Signor Del Puente |
| Commendatore..... | Signor Monti |

Conductor, Luigi Arditi.

APRIL 6, 1883—ACADEMY OF MUSIC.

| | |
|--------------------|---------------------|
| Don Ottavio..... | Signor Frapolli |
| Don Giovanni..... | Signor Ciampi-Allay |
| Don Leporello..... | Signor Corsini |
| Donna Anna..... | Mme. Fursch-Madi |
| Donna Elvira..... | Mlle. Dotti |
| Zerlina..... | Mme. Adelina Patti |

The criticism of the whole performance was fairly favorable; Madame Patti was very highly praised, it being said that her performance of Zerlina was the best ever given in New York within the memory of present opera-goers.

NOVEMBER 28, 1883—METROPOLITAN OPERA HOUSE.

| | |
|-------------------|------------------------|
| Donna Anna..... | Mme. Fursch-Madi |
| Donna Elvira..... | Mme. Christine Nilsson |
| Zerlina..... | Madame Sembrich |
| Don Ottavio..... | Signor Stagno |
| Don Giovanni..... | Signor Kaschmann |
| Leporello..... | Signor Mirabella |
| Masetto..... | Signor Corsini |
| Commendatore..... | Signor Augier |

This was repeated December 8 and 12.

The performance was very severely criticised; more rehearsing was needed; Stagno and Kaschmann were unsatisfactory, and the orchestra paid no attention to the conductor. The choruses were bad; but the three ladies were highly praised.

APRIL 10, 1884—METROPOLITAN OPERA HOUSE.

| | |
|-------------------|-------------|
| Donna Elvira..... | Lablache |
| Zerlina..... | Scalchi |
| Leporello..... | Mirabella |
| Don Ottavio..... | Stagno |
| Donna Anna..... | Fursch-Madi |
| Don Giovanni..... | Kaschmann |

APRIL 10, 1884—METROPOLITAN OPERA HOUSE.

| | |
|-------------------|------------------|
| Donna Anna..... | Mme. Fursch-Madi |
| Donna Elvira..... | Madame Lablache |
| Zerlina..... | Madame Scalchi |
| Don Giovanni..... | Signor Kaschmann |
| Don Ottavio..... | Signor Stagno |
| Leporello..... | Signor Mirabella |

Again it appears in German:

DECEMBER 10, 1884—METROPOLITAN OPERA HOUSE.

| | |
|-------------------|----------------------------|
| Don Giovanni..... | Herr A. Robinson |
| Don Ottavio..... | Herr A. Udyardi |
| Leporello..... | Herr J. Staudigl |
| Masetto..... | Herr J. Miller |
| Commendatore..... | Herr Koegel |
| Donna Anna..... | Frau Schroeder-Hanfstaengl |
| Donna Elvira..... | Fraülein Marianne Brandt |
| Zerlina..... | Fraülein Bely |

The criticism was favorable, and the work was repeated with the same singers December 13 and 26.

Again it appears in Italian:

NOVEMBER 25, 1885—ACADEMY OF MUSIC.

| | |
|-------------------|----------------------|
| Don Ottavio..... | Signor Ravelli |
| Don Giovanni..... | Signor Del Puente |
| Leporello..... | Signor Cherubini |
| Commendatore..... | Signor Velta |
| Masetto..... | Signor Rinaldini |
| Donna Anna..... | Mlle. Felia Litvinne |
| Donna Elvira..... | Mlle. Bauermeister |
| Zerlina..... | Mme. Minnie Hauk |

DECEMBER 4, 1889—METROPOLITAN OPERA HOUSE.

| | |
|-------------------|----------------------|
| Zerlina..... | Frau Sontag-Uhl |
| Donna Elvira..... | Fraülein Betty Frank |
| Donna Anna..... | Frau Lehmann |
| Don Giovanni..... | Herr Reichmann |
| Leporello..... | Herr Fischer |
| Don Ottavio..... | Herr Kalisch |
| Masetto..... | Herr Scholmann |

The same cast sang December 7.

JANUARY 18, 1892—METROPOLITAN OPERA HOUSE.

| | |
|-------------------|---------------|
| Donna Elvira..... | Albani |
| Donna Anna..... | Lilli Lehmann |

| | |
|----------------------|-------------------|
| Zerlina..... | Van Zandt |
| Don Giovanni..... | M. Lassalle |
| Don Ottavio..... | Kalisch |
| II Commendatore..... | Serbolini |
| Masetto..... | Carbone |
| Leporello..... | Edouard de Reszké |

Says an influential critic:

It was a gratification to observe the enthusiasm aroused by the good work of the evening and to note that the old opera public turned out in splendid numbers to do honor to the opera.

This has the appearance of a notable cast and may go down as such in local history. It does not suggest the deficiencies which prevented complete enjoyment, such as the artistic penury of Madame Albani's work and the weakness of Miss Van Zandt's voice, which prevented her arch and amiable impersonation of Zerlina from being equally effective on its musical side. The fame of these ladies will therefore profit by the record. Still, it was an artistic treat again to hear the greatest of all operas (using that designation in its old guise), and it was calculated to stimulate gratitude and admiration to have the opportunity of listening in one evening to Madame Lehmann's dramatic singing, see and hear M. Lassalle in a part which he has so thoroughly assimilated as Don Giovanni, to hear so lovely and suave a performance of "Della sua pace," and so perfect an application of the device of portamento as Herr Kalisch placed to his credit, to enjoy the pretty picture which Miss Van Zandt presented, and to revel in the sonorous humor of a Leporello like M. de Reszké's.

This was repeated January 23 and February 12.

DECEMBER 27, 1893—METROPOLITAN OPERA HOUSE.

| | |
|-------------------|-------------------------|
| Donna Anna..... | Madame Fursch-Madi |
| Donna Elvira..... | Madame Kate Rolla |
| Zerlina..... | Madame Sigrid Arnoldson |
| Don Giovanni..... | M. Lassalle |
| Leporello..... | M. Edouard de Reszké |
| Don Ottavio..... | Signor de Lucia |
| Masetto..... | Signor Carbone |

DECEMBER 31, 1894—METROPOLITAN OPERA HOUSE.

| | |
|-------------------|-------------------|
| Don Giovanni..... | Victor Maurel |
| Don Ottavio..... | Signor Russitano |
| Masetto..... | Carbone |
| Leporello..... | Edouard de Reszké |
| Donna Anna..... | Lillian Nordica |
| Donna Elvira..... | Emma Eames |
| Zerlina..... | Zéile de Lussan |

The same cast sang January 11, 1895, and on February 2, except on the latter occasion Del Puente sang Don Giovanni and Madame Van Cauteren was Donna Elvira. On April 26, 1895, the cast of January 11, 1895, sang, and the orchestra, which was conducted by Anton Seidl, was singled out for praise. The whole performance was good.

DECEMBER 7, 1896—METROPOLITAN OPERA HOUSE.

| | |
|-------------------|------------------|
| Don Giovanni..... | M. Lassalle |
| Don Ottavio..... | Cremonini |
| Donna Anna..... | Madame Litvinne |
| Donna Elvira..... | Sophie Traubmann |
| Zerlina..... | Marie Engle |
| Masetto..... | David Bispham |
| Commandante..... | Castlemary |

The stage management was bad. The same cast repeated the work on December 16 (except Bauermeister sang Zerlina), and January 9, 1897.

The last performances were on January 2, 13 and 21, February 22 and March 1, 1899.

JANUARY 2, 1899—METROPOLITAN OPERA HOUSE.

| | |
|-------------------|-------------------|
| Don Giovanni..... | Victor Maurel |
| Zerlina..... | Marcella Sembrich |
| Leporello..... | Edouard de Reszké |
| Donna Anna..... | Lilli Lehmann |
| Donna Elvira..... | Lillian Nordica |
| Don Ottavio..... | M. Salignac |
| Masetto..... | Agostino Carbone |
| Commandante..... | Hermann Devries |

On January 13 Dufriche sang Masetto; on January 21 Frances Saville sang Zerlina; on February 22 Clementine de Vere sang Donna Elvira, and Nordica, Donna Anna; and on March 18 Nordica sang Donna Anna, Suzanne Adams, Donna Elvira, and Marie Engle, Zerlina.

"LE NOZZE DI FIGARO."

Mozart's captivating "Nozze di Figaro" did not belong to the repertory that Garcia selected for his American tour. Subsequent Italian companies also neglected it, so it was only known in the English version until 1858, and not strictly in accord with the original score. Yet the New York music lovers enjoyed it, and it was frequently played.

The first performance took place in 1824 with the following cast, and it seems that to Mr. Pearman is due the honor of introducing it:

MAY 10, 1824—PARK THEATRE.

| | |
|-------------------|--------------|
| Figaro..... | Mr. Pearman |
| Almaviva..... | Mr. Simpson |
| Susanna..... | Mrs. Holman |
| Cherubino..... | Mrs. Bancker |
| The Countess..... | Miss Johnson |

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Antonio Mr. Placide
Fiorello Mr. Richings
Barbarina Miss E. Placide

We read in the following criticism that:

This splendid opera was performed for the first time in this country on Monday evening in a manner which surpassed all expectations, and which reflects the greatest credit upon the manager. It was the best musical entertainment we have ever enjoyed. The splendid choruses and finales, and the beautiful songs and duets of Mozart were performed with uncommon effect; and the audience evinced by their attention and applause that they knew how to appreciate them.

The piece abounds with comic humor, and the principal parts were admirably sustained. Mr. Pearman was particularly happy in the volatile and amusing character of Figaro, which is well adapted to his style of acting; and Mrs. Holman sustained the arduous character of Susanna with great effect, and imparted to her songs and duets an increased charm by that happy and unaffected manner so peculiar to her style of singing. Not a note or syllable was lost, and notwithstanding the number of pieces in which her voice was exerted, it retained its powers and sweetness throughout.

Placide was very successful as the boozy gardener; and Mrs. Bancker was quite respectable in the difficult character of the page. We think, however, the cast would have been happier had Miss Johnson and Mrs. Bancker reversed their characters. Upon the whole, however, we were delighted, and we regret that the speedy departure of Mr. Pearman and the retirement of Mrs. Holman will prevent a frequent repetition of this charming opera.

We are gratified to observe that its second performance is devoted to the benefit of Mrs. Holman, who, we learn, retires from the stage in consequence of ill health, immediately after Mr. Pearman's departure.

The performance began at half past 7 and was followed by "Terese; or, the Orphan of Geneva." This opera was repeated May 14 and 21, the latter date being devoted to Mr. Pearman's benefit, May 21, and we read in the morning paper:

The opening of the Chatham Street Theatre may, perhaps, interfere with the rich harvest he would otherwise have reaped. We are sorry it should be so, but novelty will always prove attractive; yet we venture to say that there can be no comparison between the two bills of fare which the two different houses offer this evening. The charming opera of "The Marriage of Figaro," with the original music by Mozart, which Mr. Pearman has exerted himself to get up at the Park Theatre, and with complete success, and the brilliant manner in which its principal characters will be supported, together with the musical entertainment of "Brother and Sister," will afford a greater intellectual and musical treat than has been witnessed in New York for a long time, or than we have any reason to presume will be soon witnessed again.

The same cast appeared on June 1 and 8, with the exception of Figaro, played by Mr. Hilson.

Our next date is

JANUARY 5, 1825—PARK THEATRE.

Almaviva Mr. Simpson
Figaro Mr. Hilson
Countess Miss Johnson
Susanna Miss Kelly

After which will be added the grand romantic melodrama of "Presumption; or, Frankenstein."

Doors open at 6 o'clock, and performance to commence precisely at 6:30 o'clock.

On January 7 "Figaro" was repeated, with the same cast, for the benefit of W. E. Chambers, the builder of the boat "American Star." The following reads curiously:

After which will be exhibited the victorious boat, the "American Star." It will be brought on the stage attended by the four Whitehallers and coxswain who won the race. During its exhibition Mr. Richings will sing the patriotic song of "Huzza for Columbia," to which will be added the melodrama of the "Forty Thieves."

It was again sung on February 16, with Mr. Hilson as Figaro and Miss Kelly as Susanna, after which Miss Kelly and Miss Johnson sang the melodramatic romance "Cherry and Fair Star," and it was also played on April 22 and June 1, with the same cast; on September 9 the following singers appeared:

Almaviva Mr. Simpson

Figaro Mr. Hilson
Countess Mrs. Hilson
Susanna Miss Kelly

A year later, while the Garcias were singing, we have this cast:

JUNE 30, 1826—PARK THEATRE.

Figaro Mr. Richings
Cherubino Mrs. Hilson
Countess Mrs. De Luce
Susanna Mrs. Sharpe

The advertisement reads:

During the opera Mr. Etienne will preside at the piano, and the chorus will be performed by the choristers engaged in the Italian Opera, all of whom have kindly volunteered their services.

Between the opera and the farce Mr. Richings has the honor to announce that Signor and Signorina Garcia have most generously offered to assist him upon this occasion with their united talent.

The evening's entertainment concluded with "Paul and Virginia."

* * *

About this time one of the New York papers seems to object to the part of Cherubino, for in its columns, under date of January 14, 1828, is to be found:

"The Opera," an article strongly protesting against "the prevailing custom of ladies taking upon themselves male attire and singing tenor parts, to the utter destruction of the music."

The opera had quite a run in 1828.

JANUARY 21, 1828—PARK THEATRE.

Count Almaviva... Charles Horn
(His first appearance.)
Figaro Mr. Pearman
Page Mrs. Hackett
Countess Mrs. Austin
Susanna Mrs. Sharpe

After which a Lilliputian horn-pipe, by Miss Parker, to conclude with "Family Jars."

Performance at 6:30.

This was repeated on January 30, with the same cast, for "Mr. Pearman's Benefit."

For songs, duets, &c., see small bills. After which a song by Mr. Pearman and a Lilliputian horn-pipe, to conclude with the favorite comic opera of "Clari"—Jocoso, Mr. Pearman; Clari, Mrs. Knight.

On February 14 it had another representation.

Last night of Messrs. Horn, Pearman and Mrs. Austin's engagement. Same cast. To conclude with "No Song, No Supper"—Robin, Mr. Pearman; Margareta, Mrs. Austin.

And another on May 27 for the benefit of Mr. Barry.

THE MARRIAGE OF FIGARO.

Count Almaviva Mr. Horn
Figaro Mr. Hilson
Cherubino Miss C. Fisher
Countess Mrs. Austin
Susanna Miss George

After which the farce of "Ladies at Home"—Mrs. Banter, Miss Kelly.

A Pas de deux. To conclude with "A Rowland for an Oliver"—Sir Mark Chase, Mr. Barnes; Maria Darlington, Miss C. Fisher.

JUNE 4, 1828—PARK THEATRE.

Almaviva Mr. Horn
Countess Mrs. Austin
Susanna Miss Kelly

For songs, duets, &c., see bills. After which Mr. Wells, the celebrated comic dancer, will make his first appearance in this city. To conclude with "Paris and London"—Mr. Barney, Mr. Barnes; Lady Volatil, Mrs. Hilson.

Such an announcement gives us some idea of the kind of performance it must have been.

OCTOBER 4, 1828—PARK THEATRE.

Count Almaviva Mr. Horn
Figaro Mr. Hilson
Countess Mrs. Austin
Cherubino Mrs. Hilson
Susanna Mrs. Sharpe

To conclude with "Giovanni in London"—Don Giovanni, Mrs. Austin.



W. A. MOZART.

From Copperplate by C. R. Klinkicht u. Sohn, in Meissen, Saxony.

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JANUARY 6, 1829—PARK THEATRE.

Susanna Madame Feron
Countess Mrs. Austin
Almaviva Mr. Horn
Figaro Mr. Pearman
Antonio Mr. Placide
Cherubino Mrs. Hilson

After which the comedy of "Maid or Wife"—Sir George, Mr. Simpson. To conclude with the "Ode to Washington." Performance, 6:30.
This was for "Mr. Simpson's benefit."

* * *

It would seem from the next advertisement for March 25, 1829, that Madame Feron could not have appeared on January 6:

MARCH 25, 1829—PARK THEATRE.

Susanna Madame Feron
(Her first appearance.)

Count Almaviva Mr. Horn
Countess Mrs. Austin
Cherubino Miss George

To conclude with "John of Paris."

The criticism is interesting:

Unusual efforts have been made at the Park Theatre of late to attract full and fashionable audiences, and they have not been unsuccessful. * * * Mr. Horn, Mrs. Austin, Madame Feron and Miss George have been appearing in the same pieces, and aided by the usually successful attempts to please of the stock actors, lent a charm to the performances of this house which is seldom, if ever, surpassed elsewhere. "The Marriage of Figaro" went off with uncommon éclat on Wednesday evening of last week and confirmed its hold upon the approbation of the public. As an opera it is without a rival in the English language, being equally fitted to all tastes, whether of box, pit or gallery; and the master song of Placide, with its eternal "hip, hip, hip" recurring at the close, is sure to unite all in one unanimous and spontaneous burst of deafening applause. Mr. Hilson is beyond doubt the only Figaro in the country.

A generous and honorable competition has been kept up with spirit between the two queens of song, and the town is still undecided as to which of these charming rivals it shall award the meed of superiority. If inclined at one moment to give its vote in favor of Feron, as she throws out with astonishing power and effect the full and disciplined tones of her melodious voice, the sweet and tender pathos of Austin arrests them and they feel half desirous of making up for their too great rashness a moment before by yielding heart and hand to the last. Miss George certainly is a sweet vocalist and has greatly improved since we saw her last, but we must regret to see her placed in the parts usually filled with such inimitable effect by our old favorite Miss Hilson.

On April 2, 1829, it was given for the benefit of Miss George:

Count Almaviva Mr. Horn
Countess Mrs. Austin
Susanna Madame Feron
Cherubino Miss George

A "Pas de deux" by the Misses Parker; to conclude with "Blue Beard."

Prices: Box, \$1; pit, 50 cents.

It was repeated April 14, at the Park Theatre, with Mrs. Austin as the Countess. After which "Teddy the Tiley": Teddy, Mr. Hackett, and the Landing Scene from "Tancredi"; Tancredi, Mrs. Austin. To conclude with "The Brigand."

On the "First Grand Opera Night" it was thus represented:

OCTOBER 4, 1830—BOWERY THEATRE.

Count Almaviva Mr. Plumer
Antonio Mr. Holland
Figaro Mr. Roberts
Cherubino Mrs. Knight
Susanna Madame Feron
The Countess Mrs. Hackett

In the course of the piece a great variety of singing; to conclude with the musical farce "Of Age To-Morrow." Frederick Baron Willidghurst, Mr. Blake; Maria, Madame Feron, in which character she will sing "Oh! No, My Love, No!" and "The Dashing White Sergeant."

It was given for Mr. Barry's benefit.

JUNE 25, 1830—PARK THEATRE.

Almaviva Mr. Barry
Figaro Mr. Richings
Antonio Mr. Placide
Fiorello Mr. Jones
Cherubino Miss Clara Fisher
Countess Mrs. Austin
Susanna Miss George

OCTOBER 4, 1830—PARK THEATRE.

Almaviva Mr. Plumer
Fiorello Mr. Taylor
Figaro Mr. Roberts
Antonio Mr. Holland
Cherubino Mrs. Knight
Countess Mrs. Hackett
Susanna Madame Feron
Barbarina Miss Waring

Madame Feron's Susanna "was unsurpassed in brilliancy, and Mrs. Knight's Page was full of piquancy and humor."

This opera was repeated on the 5th and 9th.

MARCH 24, 1832—PARK THEATRE.

Almaviva Mr. Simpson
Fiorello Mr. Jones
Figaro Mr. Richings
Antonio Mr. Placide
Susanna Mrs. Knight
Cherubino Mrs. Wallack
Countess Mrs. Sharpe
Barbarina Mrs. Vernon

Master Kneas will sing "The Arab Steed"; to conclude with a new burletta, "The Grenadier."

On May 2, 1832, "Cinderella" was played for the seventy-fourth time, and concluded with the second and third acts of the "Marriage of Figaro":

Almaviva Mr. Simpson
Fiorello Mr. Jones
Antonio Mr. Placide
Susanna Miss Hughes
Countess Mrs. Sharpe

MAY 17, 1832—PARK THEATRE.

Count Almaviva Mr. Simpson
Fiorello Mr. Jones
Figaro Mr. Richings
Antonio Mr. Placide
Countess Mrs. Austin
Susanna Miss Hughes

To conclude with the thirty-first time in America of the grand opera called "Masaniello."

On June 13 the cast was as follows:

Count Mr. Horn
Fiorello Mr. Jones
Figaro Mr. Richings
Countess Mrs. Austin
Susanna Miss Hughes
Cherubino Mrs. Wallack

Followed by the "Chaste Salute" and "The Waterman."

MARCH 21, 1833—PARK THEATRE.

Susanna Miss Hughes
Count Mr. Jones
Antonio Mr. Placide
Figaro J. T. Reynoldson
The Countess Mrs. Austin
Barbarina Mrs. Vernon
Cherubino Miss C. Fisher

The work was repeated on

MAY 6, 1833—PARK THEATRE

Figaro Mr. Richings
Fiorello Mr. Jones
Antonio Mr. Placide
Susanna Mrs. Hughes
Countess Mrs. Austin
Cherubino Mrs. Wallack

On September 20, 1833, it was given for Mr. Woods' benefit with

Figaro Mr. Reynoldson
Antonio Mr. Placide
Countess Mrs. Sharpe
Cherubino Miss Rae
Susanna Mrs. Wood
Count Mr. Wood

For Mrs. Wood's benefit on September 27 the same cast repeated the opera.

The next cast is:

JANUARY 15, 1834—PARK THEATRE.

Almaviva Mr. Wood
Susanna Mrs. Wood
Figaro Mr. Walton
Antonio Mr. Placide
Countess Mrs. Sharpe

It was performed after the comedy of "My Neighbor's Wife." The opera was repeated on January 16.

* * *

Passing to the next performance, a year later, we find two new singers in this opera—Miss Phillips and Miss Watson.

OCTOBER 23, 1834—PARK THEATRE.

Almaviva Mr. Jones
Figaro Mr. Latham
Cherubino Miss Watson
The Countess Mrs. Gurner
Antonio Mr. Placide
Susanna Miss S. Phillips

Our critic is very enthusiastic:

Another crowded audience assembled last evening to witness the second appearance of Miss Phillips and the début of Miss Watson in the opera of "The Marriage of Figaro." Of the performance and singing of the former lady in the part of Susanna there appears to have been but one opinion—that of unqualified approbation. We never saw on our stage the character better acted. Mozart himself must have been satisfied with it. The professional reputation of Miss Phillips is already

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established among us, and if she continues as she began we predict with confidence that she will become one of the most popular vocalists that has ever appeared on the American stage. The reception of Miss Watson was warm and cheering—such precisely as her merits entitle her to. She played the part of Cherubino charmingly and gave the music with an effect which can only be produced by an accomplished and well taught vocalist. Mr. Latham is a very clever actor, and performed Figaro better than we have yet seen it on our stage. Of the singing of Mr. Jones we have repeatedly expressed our approbation. He performed Count Almaviva, we believe, for the first time, and acquitted himself with his usual ability. Placide's drunken gardener was an imitable piece of acting and produced shouts of laughter and applause—

* This was repeated on October 25, with the same cast, and our same critic gives some hints on that date regarding the performance of the opera. He thinks the actors should know their parts better: "With the exception of the ladies and Mr. Placide, who is generally perfect, scarcely an actor knew a dozen words of his part, and the choruses were miserably executed."

He also attacks the orchestra. "The orchestra is also abundantly entitled to its share of censure. Never was an opera worse accompanied. Not two instruments were in accordance with each other, and the time was so badly kept that it was perfectly disgraceful. The former of these faults arises altogether from inattention to a custom common to all well regulated orchestras, which is that, previous to the overture, all the instruments are tuned from one selected for the purpose. In the Park band each musician, whether he possesses a good ear or not, tunes his instrument to suit himself; a practice which will always produce discord."

* * *

The same cast appeared on November 7, December 3 (when Mrs. Vernon played Barbarina), and December 25. At the last representation the theatre was crowded, and loud applause and repeated encores proved how popular were particularly Miss Phillips and Miss Watson. "The performance, with the exception of the choruses, passed off with much éclat," and we also learn that "it has been remarked that a portion of the chorus never open their mouths and that another portion open their mouths wide enough, but emit no sound."

* * *

On December 3 the audience was promised, in addition to the opera, "Il Signor Diavolo Antonio's unrivaled exhibitions on the flying rope," and in the course of the evening Mr. Jones was to sing a new song composed by a lady of this city, called "The American Lily." Besides, the performance was to conclude with the farce of "The Spoiled Child"—Little Pickle, Miss Watson.

* * *

The next performance took place

JUNE 30, 1835—PARK THEATRE.

| | |
|-----------------|---------------|
| Susanna | Miss Phillips |
| Almaviva | Mr. Jones |
| Figaro | Mr. Latham |
| Cherubino | Mrs. Chapman |
| Antonio | Placide |

Benefit of Miss Phillips, before leaving the stage forever.

Placide, the drunken gardener, a part in which he has won imperishable laurels.

A miscellaneous concert followed.

OCTOBER 27, 1835—PARK THEATRE.

| | |
|--------------------|-------------|
| Susanna | Mrs. Wood |
| Almaviva | Mr. Wood |
| Antonio | Mr. Placide |
| Figaro | Mr. Latham |
| The Countess | Mrs. Hilson |

The opera was given on this night for Mr. Placide's benefit.

The receipts were nearly five thousand dollars, and the audience was "distinguished, fashionable and brilliant"; but, adds our eye-witness, "The Marriage of Figaro" was not as we expected to hear it. Mr. Wood, who has perhaps played the Count fifty times, was so imperfect that he scarcely knew as many words of the part, and made it quite an ad libitum performance.

* * * Mrs. Wood made a charming Susanna, and gave the music of the part with enchanting effect. Placide, as the gardener, was, as usual, excellent. Latham, who was received in the most flattering manner, did not, we think, play the part of Figaro with his accustomed gaiety. The rest of the performers had but little to do."

Mr. Placide was called out and thanked the audience for its liberality toward him, and, as he retired, "some ass in the upper tier of boxes, threw on the stage a wreath of roses! Only imagine," says our critic, "Placide with his comical phiz crowned with roses!"

FEBRUARY 15, 1836—PARK THEATRE.

| | |
|-----------------|--------------|
| Susanna | Mrs. Watson |
| Figaro | Mr. Richings |
| Almaviva | Mr. Mason |
| Cherubino | Miss Watson |

This was Mrs. Watson's first appearance on the New York stage. The opera was also given on February 18, when we read:

This evening the opera of the "Marriage of Figaro" is to be repeated, with Mrs. Watson as Susanna and Miss Watson the page. We hope on

this occasion to find the chorus more perfect than on Monday evening, and beg most respectfully to suggest to Messrs. Mason and Povey the propriety of being better acquainted with the words of their parts. The character of Almaviva is played by the best light comedian on the London boards, and it is therefore not beneath the dignity of the former gentleman to play it with as much effect as he is capable of giving it. The public expect as much, and it is the duty of an actor to obey its reasonable wishes. We would also remark that Mr. Mason appears to be out of favor with the wardrobe keeper who, in the fullness of ignorance, furnished the dress of a German student for Count Almaviva, a Spanish grandee. "They do these things better in France."

SEPTEMBER 17, 1836—PARK THEATRE.

| | |
|-----------------|--------------|
| Almaviva | Mr. Jones |
| Figaro | Mr. Richings |
| Antonio | Mr. Placide |
| Cherubino | Mrs. Hilson |
| Countess | Mrs. Gurner |
| Susanna | Miss Horton |

This was the "second night of the Park opera season."

AUGUST 12, 1837—PARK THEATRE.

| | |
|-----------------|-------------|
| Almaviva | Mr. Horn |
| Susanna | Miss Horton |
| Cherubino | Miss Nelson |

Miss Horton's benefit.

SEPTEMBER 12, 1837—PARK THEATRE.

| | |
|-----------------|---------------|
| Almaviva | Mr. Horn |
| Basilio | Mr. Brough |
| Susanna | Miss Horton |
| Figaro | Mr. Richings |
| Cherubino | Miss Cushmann |

Fancy dance by Master and Miss Wells.

NOVEMBER 23, 1838—PARK THEATRE.

| | |
|-----------------|---------------|
| Almaviva | Mr. Jones |
| Figaro | Mr. Richings |
| Susanna | Mrs. Gibbs |
| Cherubino | Miss Cushmann |
| Countess | Mrs. Hughes |

In the course of the piece there was a variety of singing. A pas de deux was executed by Master and Miss Wells.

MARCH 19, 1839—NATIONAL THEATRE.

| | |
|-----------------|---------------|
| Almaviva | Mr. Wilson |
| Figaro | Mr. Seguin |
| Countess | Mrs. Seguin |
| Cherubino | Mrs. Bailey |
| Susanna | Miss Shirreff |
| Antonio | Mr. Latham |
| Barbarina | Mrs. Stickney |
| Fiorello | Mr. Andrews |

This was repeated March 23, 25, 26 and 27 and April 5.

We learn that the theatre was thronged every night that this "galaxy of talent appeared." The opera, "after the first night, was very tolerably performed, although much music was introduced from other operas, and Mozart was shorn of many of his beams." Mr. Wilson does not seem to have especially delighted the audience by his Almaviva; "Mr. Seguin's Figaro was very poorly acted, being made up of grimace and tittering"; and the chief success was attained by the three ladies. We understand that "Mrs. Seguin sustained the Countess, so far as the vocal part is considered, with great ability. Here and there she broke a little in her music, but such accidents cannot be very well avoided, especially on an exciting occasion. Miss Shirreff sang well; her faults, too, were slight. She acts with ease and familiarity with the stage, which ever make up for many deficiencies. Mrs. Bailey's Cherubino was a very acceptable piece of acting. The chorus as a whole was very well trained." Mr. Pernson was leader of the orchestra on this occasion.

* * *

Eight years elapse before the next performance, and as it was not repeated, we must conclude that the performance was indifferent or the public preferred other works.

MARCH 3, 1847—OLYMPIC THEATRE.

| | |
|-----------------|----------------|
| Count | Mr. Nickinson |
| Figaro | Mr. Walcot |
| Antonio | Mr. Holland |
| Basilio | Mr. Everard |
| Cherubino | Miss Clarke |
| Fiorello | Miss J. Barton |
| Countess | Mrs. Timm |
| Susanna | Miss Taylor |

And now we come to the first representation of "Le Nozze di Figaro" in Italian on November 23, 1858. This was almost a new work and the criticisms are very interesting. One wise man of Gotham does not think the music sufficiently light in character for the subject. His remarks are amusing enough to bear quotation:

We miss in the music to "Nozze di Figaro" real dramatic effect, contrasts in the coloring and sharp musical characterization of the different persons who figure in it * * * In the "Nozze di Figaro," where everybody and everything ought to be light and pleasant, in our humble

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opinion, he neglected to use the more delicate shades of color in order to produce variety. All goes on in the same strain of fluency, most remarkable in itself, but rather too much of one and the same good thing for three long acts.

The cast was as follows:

NOVEMBER 23, 1858—ACADEMY OF MUSIC.

| | |
|---------------------------|-------------------|
| Almaviva | Signor Florenza |
| Figaro | Carl Formes |
| Bartolo | Mr. Weinlich |
| Antonio | Mr. Muller |
| Basilio | Mr. Perring |
| Curzio | Madame Baratini |
| Cherubino | Madame Von Berkel |
| Countess | Mlle. Ghioni |
| Susanna | Mlle. Piccolomini |
| Marcellina | Mlle. Morra |
| Conductor, Carl Anschütz. | |

This work was repeated with the same cast on November 24 and December 1.

On November 24 we read:

Mozart's "Le Nozze di Figaro" was given last evening for the second time. The house was crowded in every part, and the audience received the rendition of the opera with that strict and comparatively quiet attention which says in so many words, "This is a capital thing, well done throughout—genuine music well given, but, like genuine wit, producing keen pleasure without being in the least provocative of noisy demonstration." And this, we think, sums up, in the effect produced, the character of the music of "The Marriage of Figaro." It is a musical classic with all the severity which the most critical taste demands, but warmed into a pure melody which touches rather than stirs the sensibilities. There is no sound of brass, no hurly-burly, no crash, and although the action is for the most part comic, the music, strange as it may seem, is generally plaintive. Madame Piccolomini, of course, acted the part of Susanna well: we cannot conceive how it could be acted better; she also sang it well, not greatly; pleasingly, not astonishingly. The invitation to her lover in the last act—"Deh! vieni non tardar o gioja bella"—was given by her very sweetly and with a charming tenderness which must have made among the audience for the moment many an imaginary Figaro. Madame Ghioni sang the gems set down for her in a manner which scarcely left anything to be desired, and she received, as she deserved, the warm plaudits of the house. Madame Berkel acquitted herself admirably as the page Cherubino, and Signor Florenza rendered the music of the Count well. The great feature of the opera was the rendition by Formes of the character of Figaro. Formes has a magnificent voice, and he used it magnificently in Figaro. Rich, full and stirring, the notes of "Non piu andrai" rolled from him, and the trueness and fullness of the strong and vigorous melody found an immediate answer in the audience. The same may be said of all the solos set down for him, while in the recitative and action of the piece he was faultless. The Figaro of Carl Formes is a thing to be remembered by those who have heard it. Mr. Ullmann is entitled to the thanks of the musical public for giving them the best representation of "The Marriage of Figaro" ever afforded in this city, and such a one as induces the hope that it will be again repeated.

Another criticism reads thus:

Mozart's opera of "Le Nozze di Figaro" drew a good house. The genius of Mozart we have never held to be comic, and accordingly a comic plot does not make his music so. It bears his customary details of the orchestra and the peculiarities of phraseology. The part of Susanna was quite nicely acted by Mlle. Piccolomini. Indeed, she is quite at home in the soubrette or chambermaid delineation, so far as acting simply is concerned. The Figaro of Mr. Formes was excellent, and the capital applause of the evening was excited by him. He was memorably good in the noble air "Non piu andrai," so fresh though so venerable. That was encored, and at the repetition was given in German by the singer. A wonderful idea—half and half after a new fashion. Madame Ghioni sang smoothly, the character not demanding any particular exhibition of earnestness. Madame von Berkel, usually so spicy and savory in German comedy, appeared ill at ease as Cherubino. The Count Almaviva by M. Florenza was a stiff and unsatisfactory performance. The other characters do not amount to much.

This opera was repeated December 1, with the same cast.

* * *

The following is illuminating:

The opera season is approaching its termination. The production of Mozart's "Nozze di Figaro" was moderately successful, but the work has created no sensation. How anybody can place it by the side of "Don Giovanni" is perfectly incredible. It is, however, replete with beautiful, flowing melodies, and is pleasing and interesting, if only from its quaintness and its illustrious composer. Formes has a capital part as Figaro, and Piccolomini and Ghioni sang a sweet duet that is nightly encored—or was for the two nights the opera was given.

JANUARY 7, 1859—ACADEMY OF MUSIC.

| | |
|----------------------|-------------------|
| Susanna | Mlle. Piccolomini |
| Figaro | Carl Formes |
| The Countess | Mlle. Ghioni |
| Cherubino | Mme. Von Berkel |
| Count Almaviva | Mr. Florenza |
| Basilio | Mr. Perring |
| Bartolo | Mr. Weinlich |
| Antonio | Mr. Muller |
| Conductor, Anschütz. | |

This was the operatic event of the season; at least, we find it so alluded to in a prominent Parisian music journal.

On December 27, 1862, Carl Anschütz gave a performance in German at the German Opera House. The principal performers were Madame Johannsen, Madame Rotter, Mr. Weinlich and Mr. Lotti.

* * *

FEBRUARY 7, 1867—OLYMPIC THEATRE.

| | |
|-----------------|------------------|
| Figaro | Mr. Chandon |
| Susanna | Madame Johannsen |
| Cherubino | Madame Rotter |
| Countess | Madame Frederici |
| Count | Wilhelm Formes |

It is discouraging to learn that there was a falling off in the attendance, and our regretful informant remarks that "such an excellent company, such operas and music placed on the stage in such a manner deserve the hearty support of the public, and Mr. Grover's attempts to revive the grand old works of the German masters should be encouraged in every possible manner." Chandon was "an Othello in his jealousy"; "Madame Johannsen and Madame Rotter were sprightly representatives of Susanna and Cherubino and called forth merited applause, and Wilhelm Formes made a sufficiently aristocratic sort of Count. Madame Frederici was unexceptionable as the Countess, and the other characters were well sustained." This sprightly critic adds: "If the nuptials of the sorely tried valet were a true foretaste of what a man has to undergo before he succeeds in hymenizing himself, then we fear that bridal veils, white gloves and cards would become less numerous in the world."

Now again we have "The Marriage of Figaro," sung by the Parepa-Rosa Grand English Opera Company:

MARCH 14, 1870—ACADEMY OF MUSIC.

| | |
|-----------------------|----------------|
| Susanna | Parepa Rosa |
| The Countess | Rose Hersee |
| Cherubino | Mrs. Seguin |
| Basilio | Mr. Nordblom |
| Almaviva | Mr. Lawrence |
| Figaro | S. C. Campbell |
| Dr. Bartolo | Gustavus Hall |
| Antonio | E. Seguin |
| Marcellina | Miss Stockton |
| Conductor, Carl Rosa. | |

The orchestra and chorus were praised; but Parepa Rosa was accused of being "too frisky and hoydenish," and "not sufficiently graceful." Cherubino seems to have pleased greatly; and it is refreshing to find one paper admitting that "the 'Marriage of Figaro' is one of the most amusing, as it is one of the sweetest, operas ever written."

The same cast repeated the opera March 15, 16, 17, 19 and 25.

* * *

The Richings-Bernard and C. D. Hess English Opera Company next played this work.

OCTOBER 26, 1870—NIBLO'S GARDEN.

| | |
|------------------------|--------------------------------|
| Almaviva | A. Lawrence |
| Figaro | S. C. Campbell |
| Antonio | E. Seguin |
| Countess | Miss Rose Hersee |
| Cherubino | Mrs. Zeld Seguin |
| Susanna | Mrs. Caroline Richings-Bernard |
| Conductor, S. Behrens. | |

* * *

Our next record bears the date March 22, 1871, the performance taking place at the Stadt Theatre, 45 and 47 Bowery, when Madame Lichtmay sang the Countess, and Carl Formes, Figaro.

* * *

FEBRUARY 7, 1872—ACADEMY OF MUSIC.

| | |
|-----------------------|--------------|
| Susanna | Parepa Rosa |
| The Countess | Clara Doria |
| Cherubino | Mrs. Seguin |
| Marcellina | Mrs. Cook |
| Figaro | Mr. Campbell |
| Almaviva | Mr. Cook |
| Antonio | Mr. Seguin |
| Conductor, Carl Rosa. | |

We find an opera-goer remarking: "The Susanna was as acceptable as ever," and that "the ensemble was very good." Then again comes our old lack of appreciation of comedy: "Here, too, the excellence of the mounting, the quality of the voices, the efficiency of the orchestra, and the unquestionable merit of the music, more than made amends for inefficient acting and a very thin plot."

Another writer says: "Next came Mozart's 'Marriage of Figaro,' which was sung with the usual abridgement of the last act, Madame Parepa, of course, taking the role of Susanna, and, as there are so many beautiful numbers in which she takes part, this evening was perhaps the most enjoyable of all."

NOVEMBER 15, 1872—ACADEMY OF MUSIC.

Cherubino.....Mme. Pauline Lucca
 Susanna.....Miss Clara Louise Kellogg
 Figaro.....Morianni
 Countess.....Madame Lavielli
 Count.....Sparafani
 Conductor, Maretzek.

This was a fair performance, and we learn that "Madame Lucca's acting and singing of the role of Cherubino adds another triumph to her long list of vocal and dramatic victories."

The same cast appeared on March 7, 1873.

* * *

In the next year:

JANUARY 26, 1874—ACADEMY OF MUSIC.

Susanna.....Clara Louise Kellogg
 Countess.....Jeannie Van Zandt
 Cherubino.....Mrs. Z. Seguin
 Antonio.....Mr. Seguin
 Figaro.....Mr. Peakes

W. Carlton and Mr. Tilla sustained the other roles.

Again we have a silly remark: "Mozart's 'Marriage of Figaro,' with what may be called a strong cast for the present company, was given last evening at the Academy. * * * The sparkling and vivacious—but excessively old-fashioned—opera drew quite a large audience, and was given with much animation."

* * *

Colonel Mapleson now thinks it worth while including "Le Nozze di Figaro" in his repertory.

OCTOBER 18, 1878—ACADEMY OF MUSIC.

Susanna.....Mlle. Sinico
 Cherubino.....Miss Minnie Hauk
 La Contessa.....Mlle. Parodi
 Marcellina.....Madame Lablache
 Figaro.....Signor Galassi
 Il Conte Almaviva.....
 Signor Del Puente
 Bartolo.....M. Thierry
 Basilio.....Signor Bignardi
 Conductor, Signor Arditi.

Evidently New York did not care for "Figaro."

The performance was throughout almost faultless, but the coldness of the audience was evident from the rising of the curtain to the close of the opera, some of the most charming numbers failing to excite the least show of enthusiasm. * * * Although it was performed only nine times on its first production in Vienna in 1786, it has ever since been a favorite opera in all the capitals of Europe. Why it was received so coolly last night it would be difficult to determine. Perhaps it was because the ensemble was so evenly distributed that no number, no character stood out from the rest in brilliancy. With a cast in which at least six stars shone effulgently there was none of sufficiently dazzling brightness to excite enthusiasm. Only true lovers of music and those who admire a complete ensemble could appreciate such a performance, and among New York opera-goers it is to be feared these do not predominate. If nothing was conspicuously and startlingly attractive to the popular taste, however, there was nothing conspicuously commonplace.

The orchestra played all the delightful music with loving care, the accompaniments and symphonies with all the necessary delicacy and spirit; the few numbers allotted to the admirably balanced chorus were sung as they have never before been sung here—with absolute accuracy, each part being perfectly distinct to the trained ear, yet blending delightfully in satisfying harmony; while the cast was all that could be desired.

Miss Minnie Hauk was particularly complimented on her "Voi che sapete"; Mlle. Sinico for her duet with the Count ("Crudel! Perchè") and in her duet with La Contessa, "Sull' aria." "With such perfect musical intelligence was this duet delivered that it was surprising it was not redemanded, as it certainly deserved to be." Galassi sang beautifully and acted so well that he appeared unconscious of his own humor, and Del Puente played and sang his music like a true artist, "without the slightest attempt to thrust himself into prominence, a fact that the German artist is not the only one who effaces himself. 'Le Nozze di Figaro' reflects the highest credit upon Mr. Mapleson, Signor Arditi and the whole company. It was an artistic success."

This work and the same cast was repeated on December 6.

MARCH 11, 1879—ACADEMY OF MUSIC.

Cherubino.....Mlle. Minnie Hauk
 Marcellina.....Madame Lablache
 Countess.....Mlle. Parodi
 Susanna.....Mme. Marie Roze
 Figaro.....Signor Galassi
 Count.....Signor Del Puente
 Bartolo.....M. Thierry
 Basilio.....Signor Bignardi
 Curzio.....Signor Grazi
 Conductor, Arditi.

The report reads:

In the representation of such a charming opera in the Italian language both singers and audience suffer considerably by not having a mutual understanding. Consequently, if the performance, on account of the lengthy recitatives, was at times a little wearying, the blame should not be laid to the charge of the artists, who gave their most comical turns of speech for the benefit of an audience that failed to comprehend them. Last night's rendering of the work was eminently good, if, as before said, a little solemn. Madame Roze acted and sang the part of Susanna very delightfully. Galassi as Figaro and Del Puente as the Count were both admirable. The concerted music went smoothly and charmingly, and Signor Arditi was fully master of the orchestral situation. But the honors and applause of the evening were gained by Mlle. Hauk, who, however, did not appear before the curtain at the close of the first act to claim any of the immense baskets and bouquets of flowers sent up to the stage.

Our next record takes us to the Metropolitan Opera House:

JANUARY 31, 1894—METROPOLITAN OPERA HOUSE.

Countess.....Emma Eames
 Susanna.....Lillian Nordica
 Cherubino.....Sigrid Arnoldson
 Count Almaviva.....

Edouard de Reszké
 Figaro.....Signor Ancona
 Bartolo.....Signor Carbone
 Marcellina.....Madame Lablache
 Basilio.....Signor Rinaldini
 Antonio.....Signor de Vaschetti

This appreciation is comforting from a New York critic: "The spirit of the performance was admirable. * * * The opera is blessed with one of the best books ever put together, and it is so well arranged that after a single reading of the story any person can follow the development of the plot. As for the music, it ripples and bubbles with good humor and often rings with merriment. For more than a hundred years this glorious work has held the stage."

This was repeated on February 16 and 24 with the same cast, except Mlle. Bauermeister, who played Marcellina.

* * *

The next season we find:

APRIL 29, 1895—METROPOLITAN OPERA HOUSE.

Figaro.....Victor Maurel
 Almaviva.....Edouard de Reszké
 Countess.....Emma Eames
 Cherubino.....Zelie de Lussan
 Susanna.....Lillian Nordica
 Marcellina.....Mlle. Bauermeister
 Basilio.....Signor Carbone
 Bartolo.....Signor Rinaldini

Again we are glad to see some appreciation of this immortal comedy:

If everything concerning operatic ideas were not in such utter confusion it might be a fair question to ask why the genial managers of the opera waited until the end of their season before producing Mozart's "Marriage of Figaro." They brought the delightful old work forward last night, and thereby made the hearts of the lovers of Mozart leap for joy. Shortcomings there were in the performance, especially in the orchestral and conductor's departments, but these were not permitted to interfere with the enjoyment of the sparkling music, which in some respects must still be said to mark the high tide of composition in the line of musical comedy. Is the art of performing such music dying out? One was strangely tempted to think so while listening to the sluggish flow from Mr. Saar's bâton of the measures which ought to gush forth effervescent and copious in the very joy of their own expression. Perhaps a knowledge of the old art will return after the purifying process which seems to be at work at present has rid us of the insincere products of the first half of this century and left us the works of the classical masters and the dramatic creations of to-day. In last night's performance Miss Eames, Madame Nordica, Miss de Lussan, Edouard de Reszké and Victor Maurel were the principal performers,



From a French Engraving.

LEOPOLD MOZART, HIS TWO CHILDREN AND A PORTRAIT OF HIS MOTHER.

and many was the bit of exquisitely tasteful and effective singing which they gave us, though those in the audience gifted (or cursed, as one chooses to look at it) with long memories must frequently have wished that, even in their best moment, these singers had a clearer knowledge of the suave, reposeful, finished and convincing style of singing Mozart's music which used to prevail the world over a generation ago.

* * *

The last performances took place December 17, 1898, and January 6 and March 6, 1899, at the Metropolitan Opera House. It was also advertised for December 7, but "Il Barbiere di Siviglia" was substituted. The cast for the first performance was:

| | |
|------------------|-------------------|
| Susanna | Madame Sembrich |
| Countess | Madame Eames |
| Cherubino | Zelie de Lussan |
| Almaviva | Edouard de Reszké |
| Figaro | Campanari |
| Bartolo | Carbone |
| Basilio | Vanni |
| Marcellina | Bauermeister |

The same cast sang on January 6, except Marie Engle was Cherubino, and on March 17 Suzanne Adams played this part.

"THE MAGIC FLUTE."

APRIL 17, 1833—PARK THEATRE.

| | |
|----------------------|--------------|
| Sarastro | Mr. Horn |
| Tamino | Mr. Jones |
| Papageno | Mr. Placide |
| Monostatos | Mr. Fisher |
| High Priest | Mr. Haydon |
| Pamina | Mrs. Austin |
| Queen of Night | Mrs. Wallack |
| Papagena | Mrs. Sharpe |
| Astra | Madame Durie |
| Corella | Madame Otto |

Conductor, W. Taylor.

Such was the cast for the first performance of "The Magic Flute" in this country. Of course it was sung in English, and we learn from contemporary authority that "the plot and character of the 'Zauberflöte' presented many difficulties in its original state, and called for careful alteration before it could be presented to the public.

"Mr. Horn has added many delightful morceaux from other operas by the same master, from 'La Clemenza' and from 'Cosi fan tutti,' and the music originally divided between several prime donne he has concentrated and placed in the hands of one principal singer." This was Pamina, to whom was given the two songs belonging to the part of the Queen of Night. The work also ended curiously, for Sarastro "had a license granted to him to bully and be a tyrant as well as a conjurer and to do all that tyrannical conjurers generally do on the stage, that is, put young gentlemen into durance vile and marry young ladies against their will; but he is obliged to do some of these acts before the appearance of the phoenix, a sort of necromantic eagle which shows itself once in five hundred years. This bird comes when he is not expected, just as the conjurer is preparing some pleasant horror, and the piece ends by his carrying off the conjurer, leaving his victims to rejoice and intermarry with each other—after the approved conclusion of all operas."

Mozart was practically unknown in America at this time. "To that portion of the public who support the drama," our critic informs us, "he is recognized but by one opera, 'Il Don Giovanni,' which was produced by Garcia, and by two or three choruses and airs which are found in Bishop's version of the 'Marriage of Figaro.' Some amateurs in this city, we believe, have got up in private his 'Requiem' complete as to voice, but not instrumentally performed, and we cannot omit mentioning that in a small society who assemble for the purpose of playing quartets (we wish the example were more generally followed), chiefly instituted and kept alive, we suspect, by the good taste of Mr. Bocock and some professional friends and amateurs, due honor is paid to the great master's compositions. We have likewise heard a very able selection from the 'Clemenza di Tito' performed by the New York Sacred Music Society. It is entitled 'The Landing of Columbus,' by whom selected and arranged we know not—and not one in ten who hears it is aware that it is from one of Mozart's operas."

And now about the performance. It was owing to the energies of Mr. Horn that the work was given. He himself played Sarastro, and while we are told that he was an excellent musician and a singer of taste, his voice had a crack in it which was "too sadly perceptible in the upper tones to be overlooked." Besides, as the music of Sarastro "was written for the middle bass or for a firm baritone, and to sing it with even a good tenor is to rob it of that rich mellowness of effect so captivating to the senses and so impressive," we must conclude that the part of Sarastro did not receive full justice under Mr. Horn's treatment. He also introduced a song, "Dark-Eyed One," supposed to be of his own composition. Placide's singing "was respectable" and his "comedy was rich." Mrs. Austin's "singing was not effective," and our critic tells us she often "sings out of tune, her style is

tame, and her voice has not power; but she has brilliant execution and has tact and skill enough to cover her defects."

It seems that Mr. Jones was the main support. "His whole performance was extremely good"; he "sang delightfully" and his acting "was very creditable," and "that is a property," adds our eye-witness, "very seldom possessed by any but those of the Italian school."

Our critic's estimation of Mozart is interesting. He considers him "the most original composer that ever lived," and says: "The compositions of Mozart, universally, are remarkable for a finish and perfection of instrumental accompaniment far superior to that of any other composer. It has been well remarked by an able writer that you may examine his scores minutely and be unable to detect a flaw even from carelessness or haste. The functions which he assigns to his various instruments must be performed by those instruments, for no other in their place could produce the same effect. It must appear that so nice a discrimination prevailed with him that any other version of the same idea would be a complete failure—consequently his compositions are justly considered models of style."

It will be very instructive to compare this with the opinion of critics of a later date regarding Mozart. And now here follows something rather strange for the time:

"We think the prevailing attribute of Mozart's music is melancholy. Examine his most joyous pieces, and you will find that the exuberance of spirits which is aimed at is yet tempered by a chastity of style which impresses you with the certainty that his temperament was anything but hilarious." Another critic gives us a better idea of this first performance, telling us that "with the exception of a song composed by Mr. Horn to Halleck's beautiful lines,

Come to the bridal chamber, Death,

and a ballad set to some pretty poetry by Thomas Haynes Bailey, commencing

Dark-eyed one, come hither to me,

set to an air selected from Auber's ballet, 'Le Dieu et la Bayadère,' the whole of the music is by the great German composer."

We learn that Madame Otto sang particularly well with her "clear and distinct *contra* alto, the lowest fairy;" that Mrs. Austin sang a "splendid morceau from Mozart's 'La Clemenza,' beginning with a slow movement and terminating in a bravura, with a peculiar and fine accompaniment on the clarinet, ably executed by Herwig." Mr. Horn "looked the character of Sarastro extremely well," and "Mr. Jones' voice and powers were never more finely developed." Mr. Fisher "was respectable" as Monostatos, and "sang his music very decently." His dress "was particularly correct." Mrs. Sharpe played the bird-catcher's wife "very archly" and "her duet with Placide was quite a feature." Then, too, we learn "that the scenery is all that the lovers of gorgeous spectacle can desire; the dresses splendid, and the drilling of the chorus and supernumeraries as perfect a possible." However, this critic would like to see the drama altered, to see the Queen of Night reinstated as the *prima donna*. He congratulates the Park Theatre upon "the splendid band" and remarks that all the "various changes of the opera went off most glibly." He makes two objections: "The large snake which endeavors to devour Jones perhaps looks too much like an overgrown Conger-eel, and a fiery dragon, which Mr. Horn rides, requires to be sent to Mr. Blythe, at Philadelphia, to be taught his paces; for he has several times come very near ejecting his rider from his seat—owing to a certain retrograde motion which he indulged in."

* * *

Great as its success was, "The Magic Flute" was only repeated once—on July 1—and we hear nothing more of it until 1859, when it was performed three times before crowded houses at the German Theatre, and had its first representation in Italian with the following cast:

NOVEMBER 21, 1859—ACADEMY OF MUSIC.

| | |
|----------------------|-------------------|
| Tamino | Signor Stigelli |
| Sarastro | Signor Junca |
| Papageno | Signor Ferri |
| Monostatos | Signor Amodio |
| First Boy | Madame Von Berkel |
| Queen of Night | Madame Colson |
| Pamina | Madame Gazzaniga |
| Papagena | Madame Strakosch |

Conductor, Carl Bergmann.

Madame Morra, Madame Reichard and Mrs. Bergner sang the three ladies and three boys. The Arion Society sang the choruses. Our critic is delightfully sure of Mozart's place in art. He says:

Mozart's fairy opera of "The Magic Flute" was produced here on Monday night with fair success. The day when such a work could make a sensation, if it ever was, is not now, and we have no hesitation in adding never will be again. Mozart has secured for himself a place among the immortals, and he will forever be looked up to with veneration if listened to with ennui; he has monopolized, too, an immense deal of the biographical dullness of the world, and all sorts of wonderful things have been said about him so that he may partly be regarded as wonderful.

Even Mr. Ullmann has added his mite to the general store, and, "to say the least" (a very unusual thing with him), insists that this opera is

equal to "Don Giovanni." No one will, we think, be disposed to dispute the point with the energetic manager of the Academy. Mozart is so much of a classical fact in the minds of an average audience that he is regarded as instructive rather than pleasing. The best ideas of the "Magic Flute" are so obviously borrowed from "Don Giovanni" that Mr. Ullmann is perhaps intentionally satirical in saying that it is at least equal to the latter work. * * * Vocal music is in point of fact the immortal part of music, and it is precisely for this part that Mozart lives. He has invented melodies which will always be within the compass of the voice, and always susceptible of a true and simple interpretation.

There are many of them in the "Magic Flute"; indeed it would be hard to point to a single phrase of the entire vocal score which is not characterized by some especial happiness. The exception, if any exists, will probably be found in the music of the Queen of Night—music written for a special purpose, and which enables us to learn how easy it was for Mozart to be tender and how difficult for him to be brilliant. The famous song of the Queen of Night is probably the poorest specimen of that kind of writing that can be found.

An immense deal of solemn twaddle has been written about Mozart's instrumentation; and there are some people even now who maintain that it is the only perfect thing of its kind. The simple truth about Mozart's instrumentation is that it represents faithfully and beautifully the contrapuntal tendencies of the age. This sort of melodious chattering has gone out of date; the orchestra is no longer the slave of song, and instruments of every kind have undergone such changes and improvements that the insurmountable difficulties of Mozart's days are mere trivialities to the executants of our own. It is not easy therefore to conceive anything more solemnly wearisome than the instrumentation to the "Magic Flute"; it is the same thing, or very much like the same thing, throughout.

The opera is excellently rendered by Mesdames Gazzaniga, Colson and Strakosch, and Messrs. Stigelli, Amodio and Junca. A powerful chorus assists with decided ability in the second act; an encore was awarded to it on Sunday night. Some new scenery has been prepared, which on the first performance worked very badly. Altogether the opera merits the polite attention of every lover of music; if it does not excite his wonder it will certainly provoke his admiration. It is the most singular opera ever written, and is replete with agreeable melodies.

* * *

Another critic—and it is cheerful to see how he regards the Queen of Night's arias—writes:

The mild colors with which Mozart dramatized his operas do not suit our present education and feelings and views in dramatic matters. We may enjoy the evenness and smoothness of one or two numbers, but then we require a climax, or rather climaxes, cleverly distributed in the opera. These climaxes are wanted in "The Magic Flute." There are, perhaps, a dozen melodious jewels in this opera written with that fluency and unity between orchestra and singer which is the great and peculiar feature of Mozart's music; but we require contrasts, gradations, sharp colors, and all this to enjoy so much more the evenness and smoothness when it appears. This we miss in "The Magic Flute," and this is the reason that the music appears in most instances strange and obsolete. Only when the choruses speak, when Sarastro pronounces his sentences of wisdom and universal love, our sympathy awakens. * * * These choruses of the priests stand forth as landmarks of Mozart's genius, which will ever be seen by coming generations, even when his arias and his concerted music shall have been forgotten for a long time. * * *

Bergmann conducted, the Arion Society sang the choruses, and had to repeat "O Isis."

Signor Stigelli, in the ungrateful and difficult role of Tamino, showed himself a superior artist, superior to Madame Colson, who sang the difficult part of the Queen of Night, and, strange to say, made her appearance on the stage by day time. Madame Colson sang her part correctly and with great fluency, but she lacked light and shade. She sang her two arias like so many exercises. The fact of the matter is they are not much better than that. Strange to say, the role of her daughter, Pamina, was given to Madame Gazzaniga, who did, however, the best she could with it.

The same cast was repeated on November 25 and 26, except the part of Sarastro, which was sung by Weinlich.

* * *

It is amusing to see how this glorious work and its more glorious composer were regarded in 1859 and 1860. This performance at the Academy created much criticism. The one we have quoted is ridiculous enough, but it is quite moderate in comparison with the following exhibition of disgust from the pen of R. de Trobriand, the feuilletonist of the *Courier des Etats-Unis*:

I would speak now of the music of "The Magic Flute," and as I cannot enter into details, I would summarily dispose of it as follows: Suppose that someone should present me with the peruke or wig or headress of my grandmother and tell me to admire the work, the material and the powdered curls. I should examine with a reverential curiosity that which in its time was considered the ne plus ultra of elegance and good taste. But if any fanatic wishes to persuade me that nothing is more beautiful, more effective, more admirable, with all the respect that I owe to my grandmother, I say that I would gladly give all her perukes for one lock of the golden or jetty hair to-day so artistically arranged by our young ladies.

"The Magic Flute" is, in music, merely my grandmother's peruke. It has made ever so many conquests in days gone by, and I don't doubt it was worthy its fame; but its day is over; now it is only a quaint bit of antiquity, cold and sleepy, that we can only regard as a curiosity. For my part, sooner than suffer again the magic of this flute, I would prefer to gaze all day at the falling rain from the window of a country inn

or read "Adam Bede" in London on a foggy day. Let me have the piano partition and sing me a few selections in the parlor—but on the stage, with costumes and scenery!—qu'on me ramène à la Bastille.

* * *

In 1860 an out-of-town paper more sensibly remarks:

It will be something worth while to hear the "Zauberflöte," in spite of all the newspaper small talk in New York and Philadelphia about its being rococo, a dull respectability of a past age and of an obsolete man of genius. Give us genius, even if in old forms and absurd plots, rather than the mere try-hard intensities of third-rate talent which happens to be popular for a while.

In the same year a writer, under the signature of "XX," thus endeavors to cultivate the taste of the young by addressing an imaginary juvenile friend. This marvelous exhibition of bad taste and ignorance appeared in an influential musical paper!

What would you have said if you had happened to be in our Academy of Music some time ago when they revived Mozart's opera "The Magic Flute"? With all your just veneration for Mozart, what would you have felt if you had for once heard this opera, which was certainly the most popular of all his works in his time? No doubt that music seventy years ago was considered very beautiful. Is it beautiful now? Are the two arias of the Queen of Night beautiful? Or the singing of Pamina? Can we still call it beautiful? Nowhere does the seal of time so quickly leave its impress as in our own art. Look at poetry. The sayings of Shakespeare have still a charm for everybody, and you will scarcely find any diversity of opinion about him. On the other hand, look, for instance, upon the comparatively modern Beethoven; how many people already point to some of his works as being obsolete?

* * *

We must look for the next performances of "The Magic Flute" among the Germans, in whose hands the destinies of the Wagnerian operas were being slowly developed. We read in 1862:

Our German friends at Wallack's performed "The Magic Flute" four times in one week before very crowded houses. We feel confident they can yet repeat it, for the interest of the public in the beauties of the work is by no means exhausted. Besides the performance is really good and the mise-en-scène very creditable. Madame Johanssen sang the part of Pamina better than ever heard before in this city, and Madame Rotter acquitted herself very creditably of the difficult, and for her not very suitable, role of the Queen of Night. Mr. Weinlich excels in the part of Sarastro; it suits him admirably, and Mr. Lotti surprised everybody by the spirited rendering of his first aria and the beautiful recitatives during the progress of the opera, and Mr. Graff, too, was a very acceptable Papageno. The orchestra, most wisely and necessarily increased, did well, and Mr. Anschütz has a new claim to our appreciation of his energy and talent.

The grand complimentary benefit of Carl Anschütz took place the following year:

DECEMBER 14, 1863—ACADEMY OF MUSIC.

| | |
|---------------------------|-----------------|
| Pamina | Mlle. Frederici |
| Papagena | Mlle. Canissa |
| Queen of Night | Mlle. Lang |
| Tamino | Herr Habelmann |
| Papageno | Herr Steinecke |
| Sarastro | Herr Weinlich |
| Conductor, Carl Anschütz. | |

Last evening Anschütz had a complimentary benefit at the Academy of Music. This opera, like all the music of the renowned German master, is ever melodious, at times really grand. The instrumentation is admirable, the choruses equally fine. We are sorry to state that, in spite of all this attraction, the house was the poorest of the season. Mr. Anschütz, who has done wonders for German art in this country, should have met with more cordial sympathy and patronage from his countrymen. * * * The performance was good. Madame Frederici was Pamina. Herr Habelmann as Tamino was much applauded.

* * *

The next performance of "The Magic Flute" was as follows, and given "for the first time in several seasons":

MAY 2, 1865—ACADEMY OF MUSIC.

| | |
|---------------------------|---------------------|
| Queen of Night | Mme. Johanna Rotter |
| Pamina | Marie Frederici |
| Papagena | Paulina Canissa |
| Tamino | Theodore Habelmann |
| Sarastro | Mr. Weinlich |
| Monostatos | Edouard Haimer |
| Papageno | Anton Graff |
| Conductor, Carl Anschütz. | |

The criticism of May 3 reads as follows:

"The Magic Flute" was given at the Academy to a very fair house. The opera was put on the stage in unexceptionable style, and was well sung throughout. * * * There was some slight misunderstanding as to the artist who was to sing the basso part of Sarastro. Mr. Weinlich, it appears, was announced for the part in the German papers, and Mr. Hermans in the other journals. The consequence was that both gentlemen were prepared for the role. Mr. Hermans came before the curtain and announced his willingness to sing the part, but subsequently very

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good-naturedly withdrew in favor of Mr. Weinlich. The opera was received with great applause and demonstrations of satisfaction.

This drew the best house of the season.

* * *

Nearly two years elapse before "The Magic Flute" is performed again.

FEBRUARY 6, 1867—OLYMPIC THEATRE.

Only representation:

| | |
|---------------------|-----------------|
| Queen of Night..... | Madame Naddi |
| Papagena | Madame Rotter |
| Tamino | Mr. Graschel |
| Sarastro | Mr. Chandon |
| Papageno | Wilhelm Formes |
| Pamina | Mlle. Frederici |

Conductor, Adolph Neuendorf.

The critic calls this work "a sportive effort of the tender imagination of Mozart." He thinks the roles of Papageno and Papagena delightful creations, and compliments Madame Rotter and Wilhelm Formes on their work. "The duet, 'The Manly Heart,' between Pamina and Papageno received an encore, and also the 'funny duet' between Formes and Madame Rotter in the finale. Mlle. Naddi's Queen of Night may be classed among her happiest efforts in opera." The orchestra seems to have been very good, and the chorus received praise.

* * *

A still longer interval of time lies between this and the next representation:

OCTOBER 29, 1869—THEATRE FRANCAIS.

| | |
|---------------------|-----------------|
| Queen of Night..... | Madame Rotter |
| Pamina | Marie Frederici |
| Papagena | Sophie Dziuba |
| Tamino | Herr Himmer |
| Papageno | Herr Formes |
| Sarastro | Herr Weinlich |

This performance was given in German "in the presence of a very numerous audience," and with "a heartiness of purpose on the part of all concerned that went far to excuse many defects." * * * "The most notable features of the representation were the perfect execution of the magnificent overture, under the direction of Herr Carl Anschütz; the impressive choruses of the priests; the solo allotted to Sarastro, commencing 'In diesen heil'gen Hallen,' and the second of the two great airs of the Queen of Night, lowered, of course, to suit the powerful and unbending voice of Madame Rotter, but rendered by her, to one's pleasant surprise, with a correctness and effect that extended even to the vocalization of the difficult staccato passage terminating the allegro movement."

* * *

The next performance was given by the Patti Grand German Opera Company.

APRIL 19, 1870—ACADEMY OF MUSIC.

| | |
|---------------------|---------------------|
| Queen of Night..... | Miss Carlotta Patti |
| Tamino | Herr Habelmann |
| Sarastro | Joseph Hermanns |
| Papageno | Carl Formes |
| Papagena | Mlle. Dziuba |
| Pamina | Pauline Canissa |
| Monostatos | A. Weigand |

Conductor, Theodore Ritter.

"The Magic Flute" at last seems to draw, yet its beauties are still unappreciated.

Probably no such jam was ever witnessed in the Academy on an opera night. The opera itself is not unknown to the American public. It was given within a year by a German company at the Stadt Theatre, and the assumption of the principal role by Colson is still fresh in the minds of opera-goers. It is by no means a popular work. Its plot is fabulous and incoherent, and its principal airs and situations have never been deemed worthy of the highest praise. The unusual attendance must then be attributed to the interest felt in Patti.

The opera was, however, so tremendous a success that it was repeated on April 22, 23, 25, 27 and 30.

So real an operatic triumph at this season as Mr. Strakosch's latest venture has been crowned with would almost tempt one to believe that a Mozart furore such as raged in Paris about ten years ago, could be easily kindled here by an equally skilled impresario.

* * *

The next performance took place October 20, 1871, at the Stadt Theatre, Wachtel appearing as Tamino, Vierling as Sarastro, and Franosch as Papageno, with Frau Rotter Queen of Night and Rosetti, Pamina. This, of course, was unknown to the general race of opera-goers.

The next cast is as follows:

OCTOBER 16, 1873—GRAND OPERA HOUSE.

| | |
|---------------------|----------------|
| Queen of Night..... | Ilma di Murska |
| Pamina | Pauline Lucca |
| Papagena | Madame Testa |
| Tamino | Signor Vizzani |
| Papageno | Signor Ronconi |
| Monostatos | Signor Testa |
| Sarastro | M. Jamet |

The following criticism is interesting for several reasons: lack of appreciation for the work; the amount of money that was taken in at the door; the enthusiasm of the audience; the appearance of Di Murska and Lucca, and the superb impersonation of the Queen of Night:

Mozart's "Magic Flute" is only given to the habitués of Italian opera in New York at very long intervals. Rumors of its regular presentation at the Stadt Theatre and other German resorts reach us; but here Mozart's music and not the new singer is the charm. The modern English speaking audience does not particularly care for Mozart's operas, and this one especially requires such exceptional provision of prime donne that the American impresario may be said to use it only when he has a voice to exhibit. "Il Flauto Magico," it is said, has drawn the largest assemblages in London during the past three or four seasons of any work in Mr. Mapleson's repertory. * * * It was last given in this city with no special purpose than to show Mlle. Carlotta Patti's altissimo register to the best advantage. In fact, it has for twenty-five years been the test piece of an acute voice, and ever since Mlle. Anna Zerr was imported from Austria into England to furnish the true Vienna tradition and reach the F in alt we have regularly had exceptional voices and exceptional performances of "Il Flauto Magico" for their behoof. * * * The adherents of Max Muller have adduced it as a study in comparative theology. Beethoven said it was the composer's one German opera. The lovers of church music go to it for illustrations of Mozart's highest church style, and the French writers declare that it is the only opera which combines the spontaneity of Cimarosa with the lightness of Auber.

That it was produced last night on account of these proverbial and contradictory excellences let us not for a moment suppose. It was produced solely to exhibit two phenomenal prime donne conjointly, who are as unlike as a passion flower and a crysolite. As an exhibition, it was by all the ordinary means of computing such things a loud and brilliant success. The Grand Opera House was densely crowded with people—a circumstance that cannot be separated from success—and its walls echoed to their enthusiasm and partially long and lustily. Perhaps the literal way of chronicling this is to say that there was nearly \$7,000 in the house, and nearly 1,000 people were turned away, unable to get seats. This statement, however, falls very far short of indicating the conditions under which the performance was given. Never have we seen an audience so wrought upon, so anxious, so eager, so voracious. When Mlle. di Murska sang her aria in the first act, "Infelici" (in B flat), the enthusiasm evinced itself at once. The reception, the approbation was such as few prima donnas have received from the public. The spontaneity and the exuberance of the outburst declared the singer to have won one of those popular triumphs which once in a generation becomes memorable in musical annals. The second aria sung by the Queen of Night, "Gli Angui d'Inferno," which is perhaps less difficult, but more brilliant, excited a still more boisterous demonstration. This aria, which runs up to F in alt, it should be remembered, is now in our diapason full three-quarters of a note higher than when Mozart wrote it.

Mlle. di Murska flung out the note in alt, clear, round and melodious, and her efforts were lost in the thunder of approbation which ensued. There can be no doubt that she excels all the bravura singers we have had here in her natural vocal endowments. Carlotta Patti may have executed this music, but she can hardly be said to have sung it. Di Murska throughout all the difficulties of the score preserved the best characteristics of the singer; in other words, she never forgot the demands of the situation or the character in the exaction of the vocalization. While we may join with the public in admiration of a voice which appears to be able to execute with ease anything which the ingenuity of composers can devise, our praise is best bestowed upon the artist who retains, even in an instrumental part like this, the feeling, the sentiment, and in the indescribable skill which deal with the motive rather than the manner. But if Mlle. di Murska's triumph was complete and emphatic, Madame Lucca's was not less so in a different sense. The recitative and aria ("Ah! lo so plamon") of the third act cannot have been so sung at any time as to have produced a more genuine outburst of delight. The breadth, the color, the vital impulse of it were magnetic. Here, too, Madame Lucca was recalled several times, and an excited audience gave itself up to the noisiest demonstrations of delight. For once two prime donne were presented whose exceptional merits were sufficiently distinct to create no rivalry and raise no partisan outcries. Madame Lucca's Pamina, like all her impersonations, was characterized by its fervor, strength and its verve. Signor Vizzani, Signor Ronconi and M. Jamet especially won deserved applause. Indeed, the evening was an exceptional one in all respects. Birds, flowers and emblems were showered upon the stage; the house was redolent of tuberoses. One prima donna gathered flowers for the other, and the audience applauded.

* * *

The next performance of this work was given in the following year:

APRIL 17, 1874—ACADEMY OF MUSIC.

| | |
|----------------------|-----------------|
| Queen of Night | Ilma di Murska |
| Pamina | Pauline Canissa |
| Papagena | Miss Lang |

The others were Pflueger, Lehman, Reina and Miss Heis.

The Academy of Music had one great sensation last evening—the singing the two great arias of the Queen of Night in Mozart's fantastic opera, by Mlle. Ilma di Murska. The rendering of these morceaux, known in the German as "Zum leiden bin ich auserkoren" and "Der helle rache kocht in meinem herzen," brought out in strong relief the wonderful powers of her exceptional voice. The effect was like that produced by Wieniawski on the violin or Rubinstein on the piano. Clear, crisp and magnetic were those staccati passages that few vocal artists dare to try, and the training and intelligence of a thorough artist shone through the passionate, fiery measures in which Astrafiammente

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reproaches her daughter. Mlle. Pauline Canissa as Pamina won a deserved success and went through her long, trying role with the confidence of a conscientious artist.

Our next date is given to us by the Wachtel Grand Opera Company:

NOVEMBER 24, 1875—ACADEMY OF MUSIC.

| | |
|----------------------|------------------|
| Tamino | Theodore Wachtel |
| Pamina | Mlle. Wagner |
| Papageno | Herr Formes |
| Astrafiammente | Mlle. Goldberg |
| Sarastro | Herr Fassbender |

Conductor, A. Neuendorf.

Tamino was the principal attraction of this cast. Wachtel sang the part with "great sweetness and without any of the usual gymnastics. The Pamina of Mlle. Wagner was a most meritorious performance, and her careful and sympathetic rendering of the part is worthy of great praise. Her part of the lovely duet, 'La Dove Prendi,' was remarkably sweet and elicited considerable applause. But the ensemble was spoiled by the singing of Herr Formes, who was the Papageno of the evening. Mlle. Goldberg's Astrafiammente was a most agreeable surprise.

"This part, as is well known, is one of the most difficult on the lyric stage, and there are few artists who can sing the music without being obliged to transpose it a tone lower. Mlle. Goldberg last night showed that she has a voice of considerable flexibility and high range, and although the highest notes in her bravura songs were a little thin in tone, yet we have much pleasure in complimenting her upon her rendering of the part. The Sarastro of Mr. Fassbender is, perhaps, his best part, as he seems to have succeeded in conquering his tendency to shout. We cannot omit to mention the efficiency of the band and chorus under the able leadership of Herr Neuendorf, the orchestral parts of the opera being given in a most excellent manner."

So far the only singers really able to impersonate the Queen of Night have been Carlotta Patti and Ilma di Murska. Now another, and perhaps a greater one, appears—Etelka Gerster, introduced by Mapleson:

DECEMBER 17, 1878—ACADEMY OF MUSIC.

| | |
|-------------------------------|-------------------|
| Astrifiammente .. | Etelka Gerster |
| Tamino | Signor Frapolli |
| Papageno | Signor Del Puente |
| Papagena .. | Madame Sinico |
| Pamina | Mlle. Parodi |
| Sarastro | Signor Foli |
| Monostatos | M. Thierry |
| The three Ladies | |
| Lido, Risam and Pisani | |
| The three Genii | |
| Robiati, Lablache and Martini | |

Conductor, Signor Ardit.

This was perhaps the best performance of "The Magic Flute" ever given in New York with regard to stage setting. The critic of one of the next morning's papers says:

Except that Signor Frapolli was unequal to the part of Tamino and that M. Thierry made the part of Monostatos too ridiculous by his over-acting, the ensemble of "Il Flauto Magico," as produced at the Academy last night, was the most complete and satisfactory of the season just ending. The opera was mounted as operas have rarely been mounted in America, and the cast enabled almost every member of the company (of course exclusive of Signor Campanini) to display his or her abilities to great if not to the best possible advantage. The usual feeling of disappointment was naturally caused by the brevity of Astrifiamente's stay upon the stage. But to make amends for this the two great arias which Mozart wrote to suit the phenomenal soprano voice of his sister-in-law, Aloisia Weber, were sung by Madame Gerster as they were perhaps never sung before, each being repeated with undiminished brilliancy.

In the first of these, "Tu retoria," the florid passage of fourteen bars on the word "grammarcede," ending on F natural in alt, was delivered with such apparent ease that the astonishing feat was redemanded without compunction. And in the second and still more difficult air, "Gli angui d' inferno," where the same note is several times repeated, the enthusiasm of the house actually prevented her from completing the air, and she had to begin it again. All the music, vocal and instrumental, in this "opera of the tonic and dominant" is an unceasing flow of melody, and with these two airs rendered by such an artist as Gerster, even the absurdity of Schikaneder's libretto may be forgotten, or at least forgiven. Silly as the plot of the opera is, nothing but bad singing can make the music uninteresting, and there was no bad singing last night. Every singer came in for a good share of applause. Mlle. Parodi, as Pamina, upon whom the largest share of labor rests in the opera, sustained her part with charming grace, and sang the music with a sweetness that belongs to her and makes her one of the best imaginable interpreters of Mozart's melodiousness and geniality.

Next in importance as an artistic performance was Signor Del Puente's Papageno, the bird catcher. He sang as he always sings such

humorous parts—with a relish—and put the house in a delightful temper. In the duet with Papagena his merriment was rivaled by that of Madame Sinico, and they received one of the heartiest of the numerous encores of the evening.

The work was repeated with the same cast on December 21 and 27.

Our next date is

MARCH 7, 1879—ACADEMY OF MUSIC.

| | |
|----------------------|-------------------|
| Tamino | Signor Frapolli |
| Papageno | Signor Del Puente |
| Sarastro | Signor Foli |
| Monostatos | Signor Franceschi |
| Pamina | Marie Roze |
| Astrifiammente | Etelka Gerster |
| Papagena | Madame Sinico |

Conductor, Ardit.

The same cast sang on March 18, except M. Thierry was Monostatos. One critic says:

"Madame Roze (Pamina) has never sung more superbly before a New York audience. Her attire was likewise a marvel of beauty, and the more admirable because it was in accord with the traditions and examples of the French School."

This work continued to be one of Colonel Mapleson's show operas. The next season we find on

DECEMBER 26, 1879—ACADEMY OF MUSIC.

| | |
|---------------------|------------------------|
| Tamino | Signor Runcio |
| Papageno | Signor Del Puente |
| Sarastro | Herr Behrens |
| Monostatos | Signor Rinaldini |
| Papagena .. | Mlle. Isadore Martinez |
| Pamina | Mlle. Alwina Valleria |
| Astrifiammente | |
| Mlle. Marie Marimon | |

Conductor, Signor Ardit.

It is surprising to find as late as 1879 the same stupid remarks with regard to Mozart. We quote from the *Herald*:

The cast was notable, and they did excellently in the music, but the opera is not one fruitful in great results.

Mozart's genius was so absolutely great that of course it would be rank heresy to say one word against his operas, but, nevertheless, in this practical age it is undoubtedly true that of those who attend at the production of his operas many will yawn behind their gloves, while declaring their admiration of his genius. The truth is that the brighter, more sparkling music of a Bellini, Rossini or Verdi has supplanted in a measure music such as Mozart's, and while it is none the

less beautiful, it is out of date and does not take with the people as does the music of the composers of to-day.

The season was not brought to a close with a bright and sparkling opera, but it was concluded in an admirable if not a jovial manner.

The same company repeated the work

MARCH 9, 1880—ACADEMY OF MUSIC.

| | |
|----------------------|---------------------|
| Astrifiammente | Mlle. Marie Marimon |
| Papageno | Signor Del Puente |
| Pamina | Madame Lablache |
| Tamino | Signor Campanini |
| Sarastro | Herr Behrens |

Conductors, Signor Galassi and Signor Ardit.

Again we have an apology for "The Magic Flute":

Nobody pretends to understand the balderdash of the numskull who wrote the libretto of Mozart's opera "Il Flauto Magico," but everybody understands his music, and there are not many cultivated people who do not like it, in spite of its simplicity, antiquity and tunelessness. As it was presented at the Academy last night, with a cast remarkable for the wealth of its lyric ability, it was listened to with evident pleasure by a very large audience—not an audience of regular subscribers, but one composed of people who paid cash specially to hear this curious operatic compound of pure music and arrant nonsense.

On March 21, 1881, we find this cast advertised, and the following explanation occurs in the next morning's papers:

| | |
|----------------------|-------------------|
| Tamino | Signor Lazzarini |
| Papagena | Miss M. L. Swift |
| Pamina | Mme. Marie Roze |
| Astrifiammente | Mme. E. Gerster |
| Papageno | Signor Del Puente |
| Sarastro | Signor Novara |

People were disgusted on reaching the Academy of Music to find it announced that Del Puente was suffering from a sprained ankle, and



By E. Hamman.

MOZART IN VIENNA.

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"I Puritani" was substituted. There was much indignant comment at the late announcement.

The same cast gave the opera on April 1, and we learn that the performance was good. Gerster sang her two arias splendidly, and Del Puente "pluckily limped through his part."

* * *

Five years elapse before "The Magic Flute" is again heard. This time it is given in English by the American Opera Company.

JANUARY 27, 188 - ACADEMY OF MUSIC.

| | |
|----------------------|-------------------|
| Astrifiammente | Madame L'Allemand |
| Pamina | Miss Emma Juch |
| Sarastro | Mr. Whitney |
| Tamino | Mr. Candidus |
| Papageno | Mr. Hamilton |
| Monostatos | Mr. Howson |

Conductor, Theodore Thomas.

The critic tells us:

In pursuance of the policy which selects operas for their historic interest rather than for their popular favor, Mozart's "Magic Flute" was last night added to the representations at the Academy of Music. It was done, we suspect, to elevate Miss L'Allemand in popular favor. At all events, a word about this opera is not out of place. It has been heard here before, but has never been done here or elsewhere save when the management had an exceptional voice to display her upper register. The opera itself is proverbially incomprehensible as a stage representation. It is the story of a snake and a tenor, and is one of the most amazing monuments of melodic skill wedded to a puerile and tiresome myth. Whether Mozart intended it as a comic or a serious production has never been determined.

This intelligent student of music, whose opinion is considered of value by an important New York daily, informs us that "the bravuras of the Queen of Night are simply scales or exercises for a phenomenally flexible voice of great compass," and goes on to say: "There is no record of the opera here or elsewhere that gives the slightest warrant for its reproduction, save as a phenomenon of the most incomprehensible kind in stage literature." Ignorance of the score and of the opinions and criticisms of musicians of value account for such absurd statements.

Pauline L'Allemand looked well, but sang her part with "more brilliancy than precision." Miss Juch and Mr. Whitney seem to have given the most pleasure. The chorus was highly praised, and spoken dialogue was used instead of the recitative. The work was repeated January 30, February 1, 24; April 10, except Miss Dossert was Pamina on the last two occasions.

The interval of time grows even wider.

Eleven years elapse before "Die Zauberflöte" again appears. This time it is a special performance in German.

MARCH 24, 1897—METROPOLITAN OPERA HOUSE.

| | |
|------------------------|-----------------------------------|
| Sarastro | Emil Fischer |
| Tamino | Ernst Kraus |
| Monostatos | Paul Lange |
| Papageno | Gerhard Stehmann |
| The Speaker | Carl Somer |
| Queen of Night | Minna Schilling |
| Pamina | Johanna Gadske |
| The Three Genii | Vollmar, Hartmann and Mattfeld |
| The Three Ladies | Brandis, Hartmann and Eibenschütz |

Conductor, Walter Damrosch.

Remarks are unnecessary with such a cast as this.

* * *

We have said and shown that only three of Mozart's operas are known to New York. "Die Entführung aus dem Serail" has been given, but only in German, and, even then, occasionally under the title of "Belmonte and Constanze." This was performed in Brooklyn, under Carl Anschütz's bâton, at the end of February, 1860, with the following cast:

| | |
|-----------------|-----------------|
| Constanze | Madame Eckhardt |
| Blondchen | Madame Ficker |
| Belmonte | Mr. Cooke |
| Osmin | Mr. Weinlich |
| Pedrillo | Mr. Hartmann |

We also read in 1862 the following remarks with regard to "The Seraglio":

This opera has been repeatedly performed by the Germans at Wallack's, and each time with increased success. Mozart wrote it when he was engaged to Constanze Weber, and it is said that the troubles and joys he felt at that time are fully reflected in his music. We readily believe that Belmonte (the tenor's) beautiful strains are the echo of his own feelings and longings. Sweeter music and loftier thoughts have never been put into a lover's mouth by any composer, not even by Mozart himself. Especially the aria in A, "Constanze," is a gem, and became immediately a favorite of the public when the opera was first performed (in 1782). The third aria (in B flat) is of unsurpassed sweetness and tenderness, while the fourth and last bears a more manly and resolute character. It is very difficult and was left out at the late performances.

The soprano part (Constanze) is less happily treated.

It is evident that when writing it Mozart considered more the peculiar abilities of the prima donna who sang it first, and the then existing

fashion, than his own genius and taste. The arias are full of ornaments, which sound to our ears old fashioned, and while all the rest of the opera can be keenly enjoyed by any modern audience, it is this soprano part which reminds us that the opera was written eighty years ago. A really grand and grotesque figure is that of Osmin, the favorite of the Bashaw. It was not in the original book of the opera, and the credit of its introduction is entirely due to Mozart. The music which this large, cunning and ugly fellow has to sing is thoroughly comic, and his very first aria (in F) may be looked upon as the model for a great many arias which since then have been written for comic operas by German authors. Whatever Osmin does and sings is to the point, and so exquisitely characteristic of the man that we do not know of any other comic figure in Mozart's operas which puts forth his dramatic genius in a more prominent light. And just as if he was anxious to remind us of the versatility of his genius the master gives us, in the roguish confidante of Constanze, in Blonde, another comic character, but of a different and more refined style, and a part just as happily planned and treated as that of Osmin. These two characters, together with that of Pedrillo, another of the prisoners of the Bashaw, whose serenade in D is an original and charming composition, quite modern in style, form the chief characters of the work, which is justly called the comic opera of the Germans. Mozart has never written any other dramatic music which is so thoroughly comic.

The performance was in a great many respects satisfactory, especially when we consider that the energetic and able manager has no so-called stars at his disposal. Madame Johannsen sustained the ungrateful and difficult role of Constanze exceedingly well. Madame Rotter (Blonde) was, as usual, very funny and sang her part well. She overdid, however, in some instances, and was here and there not quite—ladylike. Mr. Lotti sang the part of Belmonte. This singer has a pretty voice and good delivery. What he lacks are soul and intelligence, unfortunately two little items which are difficult to obtain. We are afraid Mr. Lotti will never be able to boast of their possession. Mr. Quint did well with the part of Pedrillo. Less acceptable was Mr. Weinlich as Osmin. The orchestra, especially in the first two performances, was not quite so satisfactory as we are used to hear it under the direction of Mr. Anschütz. In conclusion let us say that the overture, especially in the Presto movement, sounds rather thin and old-fashioned at the present day; on the other side, the Andante in C minor, so happily reproduced (in C major) by Belmonte in his first aria, sounds as fresh as ever, and will still be relished when even this lively little opera shall have no other but a historic interest, a time which has by no means yet arrived.

* * *

This work is frequently given in Europe. Why do we not know it here?

We are promised a cycle of Mozart's operas for this season, but the promise includes only "Don Giovanni," "La Nozze di Figaro" and "The Magic Flute."

In Munich Herr Possart has not only given these familiar masterpieces, according to the original score, but also "Die Entführung aus dem Serail" (March, 1897); "Cosi fan tutte" (June, 1897), and even "La Finta Giardiniera" and "Der Schauspieldirektor" (April, 1898). Munich, Vienna and London, as well as other European cities, have seen the magnificent "Idomeneo," "La Clemenza di Tito" is frequently heard, and even the unfinished "L'Oca del Cairo" has also been represented.

New York, on the other hand, is entirely ignorant of these works. Seldom, and, as a rule, badly, given are the three masterpieces whose record we have traced, but entirely unknown are the other operas of one of the greatest of all composers, whose brilliance, beauty, strength and tenderness are all on the same high level.

Think of the Queen of Night's arias! Think of Tamino's "Dies Biellness is bezaubernd schön" and Sarastro's "In diesem hiel'gen Hallen!" Think of Figaro's "Non più andrai," Cherubino's "Voi che sapete" and Susanna's "Deh' vieni!" Think of Leporello's "Madamina il catalogo!" Think of "La ci darem!" Think of the Mask Trio and the Minuet! Think of Don Giovanni's "Deh' vieni alla finestra!" Think of Zerlina's "Vedrai carino!" Think of the overtures to "Don Giovanni" and "Die Zauberflöte!" and remember all the vocal and orchestral beauties, all the dramatic and lyric contrasts, all the sentiment and all the variety in "Don Giovanni," "Le Nozze" and "The Magic Flute," and then you will certainly ask why we have been deprived of similar treasures.

Weber said Mozart might have written another "Nozze di Figaro," and even another "Don Giovanni," but never again could he have repeated such a work as "Die Entführung."

* * *

It may be interesting to read Mozart's own ideas about the latter work, of which he writes to his father in a letter, dated Vienna, September 26, 1781:

We intend the part of Osmin for Herr Fischer, who certainly has a grand bass voice (although the Archbishop once assured me that he sang too low for a bass, and I, in return, promised that he should sing higher next time), so we must take advantage of this, especially as he has the whole public in his favor here. In the original libretto Osmin has only one song, and nothing else to sing, except in the terzetto and finale; so now he has an aria in the first act, and also one in the second. I have already indicated to Stephanie the words that I require for that air, the chief part of the music being finished before Stephanie heard a word on the subject. There is only a beginning and an end, which must have a good effect, and Osmin's rage is made comical by the accompaniment

of the Turkish music. In working out the aria I have given full scope to Fischer's fine, deep tones to vibrate.

The "D'rüm beim Barte des Propheten" is indeed in the same time, but with quick notes, and as his wrath gradually increases (when the aria appears to be at an end) the allegro assai follows in quite another measure and key, which must insure the best effect; for as a man in such a violent fit of passion transgresses all the bounds of order and propriety, and forgets himself in his fury, the same must be the case with the music, too. But as the passions, whether violent or not, must never be expressed so as to become revolting, and the music, even in the most appalling situations, never offend the ear, but continue to please and be melodious, I did not go from F, in which the air is written, into a remote key, but into an analogous one, not, however, into its nearest relative, D minor, but into the more remote A minor. Do you know how I have expressed Belmonte's aria in A major, "O wie ängstlich, O wie flüchtig," and the "throbbing heart"?—by octaves on the violins. This is the favorite aria of all those who have heard it, and mine also, and written expressly to suit Adamsberger's voice. You hear the trembling, throbbing, swelling breast expressed by a crescendo, while the whispers and sighs are rendered by the first violins with sordini and a flute in unison.

The Janissary chorus is, as such, all that can be desired—short and lively and written entirely to please the Viennese. I have rather sacrificed Constanze's aria to the flexible throat of Mlle. Cavalieri—"Trennung war mein banges Loos" I have endeavored to express so far as an Italian bravura air will admit of it. I have changed the Hui into schnell, so now it stands thus, "Doch wie schnell schwand meine Freude!" I don't know what our German poets think; even if they do not understand the theatre, or, at all events, operas, still they should not make their personages talk as if they were addressing a herd of swine.

Now about the terzetto at the close of the first act. Pedrillo has passed off his master as an architect to give him an opportunity to meet his Constanze in the garden. The Pacha has taken him into his service. Osmin, the superintendent, knows nothing of this, and being a rude churl and a sworn foe to all strangers, he is insolent and refuses to let them into the garden. This beginning is very short, and as the words admitted of it I wrote it very passably for the three voices; it must go very quick and wind up noisily at the close, which is always appropriate at the conclusion of an act; the more noise the better, the shorter the better, so that the people may not have time to cool in their applause. The overture is quite short, with alternate pianos and fortes, the Turkish music always coming in at the fortes. It is modulated through different keys, and I think no one can well go to sleep over it, even if his previous night has been a sleepless one.

Now comes the rub! The first act has been ready for three weeks past, and likewise an aria in the second act, and the drunken duet, which in fact consists entirely of my Turkish tattoo—but I cannot go on with it just now, as the whole story is being altered, and by my own desire.

* * *

A few days later he again speaks of it to his father, and we gain some idea of his rapidity.

October 6, 1781, "I am, indeed, in the interim writing other things, but my passion is fixed on it, and what would at other times require fourteen days to write I could now do in four. I composed in one day Adamsberger's aria in A, that of Cavalieri in B, and the terzetto, and wrote them out in a day and a half."

* * *

Of "Idomeneo" Jahn writes: "In 'Idomeneo' we have the genuine Italian opera seria brought to its utmost perfection by Mozart's highly cultivated individuality."

Mozart declared "there was no fear of it not pleasing the popular taste (in 'Idomeneo'), for there was music for every class except the long-eared." The subject of this drama is highly tragic. Idomeneo is the King of Crete, and as he is returning home from Troy he is overtaken by a storm at sea; he vows if the gods will rescue him and his companions he will offer in expiation the first being he meets. The storm abates and the ship is saved; but the first person Idomeneo meets on landing is his only son! Mozart has built a superb musical edifice upon this theme. The arias and choruses are marvels, and the orchestration is rich and elaborate. We may mention Ilia's "Padre!" "Germani!" "Se il Padre" and "Zefferetti"; Elettra's "Ah s'estinto" and "Idol mio"; Idamante's "Ma non colpa"; Idomeneo's "Fuor del mar" and "Torno al pace," and the trio "Non partir," as musical compositions everyone pretending to like music should know.

As descriptive music the double chorus in the shipwreck scene is unsurpassed; the invocation to the gods is on a level with Sarastro's "O Isis und Osiris!" There is also a beautiful march scored for the strings and two oboes. Some of the horn passages in this work have never been exceeded in difficulty or effect by any other work, and we learn from Mozart himself how he desired one mysterious effect in Act III. to be produced. He says: "The accompaniment of the underground music consists merely of five instruments, namely, three trombones and two French horns, which are placed on the spot whence the voice proceeds. The whole orchestra is silent at this point."

This is another instance of Mozart's use of the trombone as the terrifying voice from another world.

"Idomeneo" was first represented in Munich in 1781 with great success, and it was revived there in 1845. It has since been played at the Royal Theatre, and it has also been given in Vienna, Leipsic and other cities.

* * *

Then the "Schauspieldirektor," which was played in London as "The Manager" in 1877, exhibits the talents of two rival prima donnas who seek a professional engagement. Of course, Mozart has given them ample opportunity for their display of style and taste. Another light opera is "L'Oca del Cairo," which was also given in London at Drury Lane in 1870, in Paris in 1867, in Vienna in 1868, and elsewhere with great success.

We quote the following description of it from a London paper:

The pasticcio "L'Oca del Cairo" as played at Drury Lane is that which three years ago drew curious classicists to the Fantaisies Parisiennes. M. Victor Wilder and Charles Constantin took the fragments left by Mozart after his quarrel with Abbé Varesco and expanded them into the work as now performed. Their task was both bold and delicate; moreover, it was not one to be encouraged without due inquiry as to those who undertook it. MM. Wilder and Constantin have justified themselves by success. The former wrote a libretto, founded as nearly as possible upon that of Varesco, and added to Mozart's six numbers others from "Il Sposo Deluso" and "Zaide," so that the entire music is undoubted Mozart. Many people have said that such tampering with a great man ought to be opposed; but, on the other hand, it should be remarked that M. Wilder and his colleague (who completed the unfinished orchestration) have made Mozart's music—what it could never have been but for some such treatment—known and appreciated. Scarcely a number of the work is in the slightest degree unworthy of the composer; while several—the finale, for example—might appear in "Le Nozze" or "Don Giovanni" without suffering in the least by contrast.

* * *

As the work is so little known, the following history from the London *Musical World* (1860) may be of value as well as interest:

About a year and a half ago the Operngesangverein of Herren Lichtenstein and Ferd. Schmidt, in Frankfurt-on-the-Main, performed for the first time (in all Germany, perhaps) an opera until then unknown, by Mozart, "L'Oca del Cairo" ("The Goose from Cairo"). It produced a great impression upon all present.

We are accustomed, and with justice, to call Mozart's music incomparable. This appellation is doubly appropriate; first, as concentrated criticism, and, secondly, as a literal fact, for all the pictures he created from the ghostly voice of the Commander or the presentiments of the Last Day ("The Requiem") to the babbling of such a person as Despina; from the graceful lays of Belmont to the frivolity, sparkling with humor, of Figaro; from the "Jupiter Symphony" to the "Sterbendes Veilchen" ("Dying Violet"), invariably bear in themselves the impress of the noblest simplicity, and consequently we cannot institute a comparison between his compositions and any others, for in no others do we find so spontaneously present this fundamental quality of Mozart's mind and style. While, therefore, in these respects Mozart's music may on the whole be termed incomparable, it cannot fail to surprise us in the case of the opera under consideration, that, as far as light and graceful pertness is concerned, there is a great deal that approaches the Italian buffo style and now and then borders on Rossini; nay, prepares, so to speak, the way for him, without, however, losing aught of real depth, or, amidst the jovial humor, of feeling and grace.

Now for the historical dates of our opera. After "Die Entführung aus dem Serail" had achieved its triumphs, and, in 1782, the Italian opera was again opened at Vienna, Mozart yearned for a really comic libretto, which he at last got, after a long search, in the shape of one "Oca del Cairo," from the author of "Idomeneo," the Abbé Varesco, in Salzburg. During Mozart's stay at that place, from July to October, 1783, the opera was begun in common, as is proved by one of Mozart's letters of December 10 of the same year, sent from Vienna to his father in Salzburg, and in which he begs him "to do all in his power so that the libretto may turn out well."

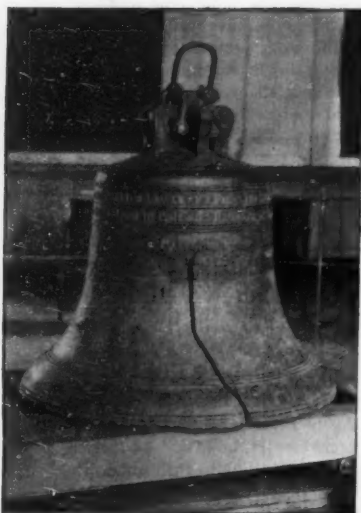
Among Mozart's papers, which, as we know, the Hofrath H. André possesses, in Offenbach, there is the first act, completely finished and written in Varesco's own hand, as well as a full prose sketch of the contents of the other two acts. For the first act Mozart composed two duets, two airs, a scene in recitative, a quartet and a grand finale with chorus. These plans and sketches belong therefore to the first act.

The music must be delightful, for Mozart liked it himself. He wrote of it in a letter, dated 1783: "I can really say that I am quite satisfied with the aria buffa, the quartet and the finale, and take great pleasure in them."

Add to the above mentioned works "Cosi fan tutti," "La Clemenza di Tito," "La Finta Giardiniera," "Lo sposo deluso," "König Thamos," "Il Ré Pastore," "Zaide," "Lucio Silla," "Il sogno di Scipione, Ascanio in Alba," "Mitridate," "La finta Simplice," "Bastien et Bastienne," "Apollo et Hyacinthus" and "Das furchtete Gebot," and we have the complete list of Mozart's operatic compositions. Some of them—especially the very youthful ones—might not repay representation; but certainly those that Herr Possart has given with such success in Munich within the past two years should be seen in New York. It is time for us to hear, at least, "Die Entführung" and "Idomeneo."

Philadelphia Music: Its Progress and Future

BY CONSTANTIN VON STERNBERG.



IT is customary to preface a statement of conditions by an explanation of their historical origin; the typical Philadelphian is especially given to groping in the past, in order to find an excuse for certain peculiarities of his which, were it not for this excuse, might be taken for provincialisms.

I am informed by men of absolute veracity and musical ignorance that Philadelphia has seen "great times," musically speaking; I am also informed of the contrary through sources of equal credibility. Some tell me that Carl Wolfsohn lived here once; others point out that he did not stay, which I know to be true. Some are proud that Max Bendix and

James Gibbons Huneker are Philadelphians; others regard it as a reflection that neither of them has stayed at home or come back. Under such conflicting evidences I see no way to obtain a correct estimate, except to look at the present state of music, as it presents itself to the observer, and without more reference to the past than has come under my own observation.

The general character of the city, however, must be considered in speaking of its music, because of the close interrelation of the two. I need not say that by this I am not alluding to Philadelphia politics; little as I know about them I can safely say its music is better. The general character of the city is one of inwardness; Philadelphia life does not lie on the surface; sociability and merriment are kept right at home, indoors or in the club; the real Philadelphian, when he goes to the theatre or concert, is a visitor, not an habitu .

Your New Yorker feels quite at home in his theatres, or at least in his favorite one, but the Philadelphian has his Sunday go to meetin' expression on, and seems to have yielded to great pressure in relaxing the austerity of his home rule. This applies to the older generation; the younger people are getting into modern ways, however, and rather quickly. Thus it comes that the musical life and development finds itself almost entirely in the hands of young and youngish people; and while this is not without danger it has also its great advantages. Young folks are progressive, enterprising, hustling, but they are also "personal," and in advancing the cause of art very apt to incidentally consider their ego, both for vanity and finance. Still, to the music lover and to the student Philadelphia offers advantages hardly excelled by any other city, plus the general trait of a city of homes, for which it is well known. The musical life of Philadelphia must be divided into three distinct phases, of which the strongest is provided by organizations foreign to this city. The Boston Symphony Orchestra concerts attract audiences of such large numbers and of such a variety of "classes" as to form a central point on which all social sets and classes seem to have com-

promised and—for once—agreed. Almost similar in strength of attendance are the German-Franco-Italian opera nights. No less important musically, though, of course, smaller in business scope, and hence more select, are the Kneisel String Quartet matinees, and incidental recitals by visiting pianists and vocalists.

In this phase Philadelphia is musically on a level with its geographical, commercial and national historical significance as the third largest city in the Union, and offers musically as desirable a point of attraction to the traveler and student from the provinces as any other city of its size.

It must not be overlooked, however, that this phase, the strongest in its musical life, is totally and entirely provided by the culture and advancement of other, and often much smaller, cities on this and the European continent.

While it deserves praise that Philadelphia pays these visitors well for their visits, it is nevertheless highly deplorable that Philadelphians turn to these extraneous organizations not for variety's sake, but altogether, and treat their own resident artists as if they could not amount to anything because they live here. Of course, there is always the consolation of the "prophet in his own country," but it is a poor and dreadfully cheap one; people who underestimate an artist because he lives among them furnish a queer criterion of their self-esteem. There is, however, a mitigating circumstance which must be remembered; it is the history of the city.

The Quakers, once predominating, but now almost unnoticeable here, did not admit the arts into their lives, and also kept very much to themselves; so did the Baptists, the Methodists and other sects, and this trait of forming separate sets and circles because of the religious difference between tweedle-dee and tweedle-dum, this trait, I say, has not had time to disappear; a few new points of difference have rather been added: the number of ancestors, the mysterious social "je ne sais quoi," and in some instances no doubt Bradstreet may be the dispenser of the social "comme il faut." Whatever it may be, the fact remains that Philadelphia, despite its approaching the 2,000,000 mark of inhabitation, despite its national, commercial and political significance, despite beautiful Broad street, despite its fine architecture; yes, despite its Chicago-like skyscrapers, and despite its renowned municipal government, is not a metropolis! It is a large aggregation of exceedingly

small communities, or such associations for which the French employ the term "clique." All public art matters, generated in this city, are purely personal; social elements decide their fate. One set may be of wider reach than another; it may influence other sets, and hence attempt larger things; but a free choice on the part of the public, a legitimate audience that comes of its own choosing cannot be found here, neither in concert nor theatre, unless the latter leans suspiciously toward the variety show. The dominion of society over the masses here is inexplicable, monarchical! I bow to it, and am happy that the responsibility for the future of culture, ethics and art progress is theirs, and not mine; no doubt society is just as happy over it. These conditions are, of course, impossible for the public work of an artist; no matter who he is or may be, if he lives here he can give lessons, et voila tout!

If he steps before the public he must know everybody in his audience, and he must have employed every social stratagem to dispose of his tickets. And since such men as Samans, Leefson, Fred Hahn, Nicholas Douty or your humble servant will not resort to that sort of thing it can be said to be a



CITY BUILDINGS, Philadelphia.

rule with very few exceptions that in incidental concerts by resident musicians the size of the audience stands in inverse proportion to the musical merits of the concert. Some excellent organists—Dr. Wood, Russell K. Miller, West, Strang and others—give splendid recitals, but they play them for—nothing, and can therefore not disprove the preceding statement.

The Mendelssohn Club (Gilchrist conductor) give very creditable renditions of larger choral works; Thunder's Orchestra is doing nice work, but circumstances governing their rehearsing, &c., are such as to give but insufficient scope to Mr. Thunder's ability, which under more favorable outward conditions might expand to considerable power. The Young Maennerchor, a German singing society, was victorious in contests of song. The Orpheus Club, composed of the swell of the town, sing accordingly.

Then there is the Germania Orchestra, who, I am told, have split into

two separate bodies a year or so ago; their work ranks with that of the better class of open air orchestras in Germany, which is very acceptable.

Thus is the music life of Philadelphia as it presents itself to the casual observer; much shade, to be sure, but also much light, brilliant light; and, though the best resident artists may not have much showing before our local audiences, they appear a good deal in private musicales; they appear also often in other townships (such as New York, Boston, &c.), and they are here; their influence radiates into every part of the city, and all the social petty strife cannot undo the fact that the younger generations are "with 'em" and hold them dear.

There is therefore the best ground for optimism as to the musical future of Philadelphia, and its present state is such as to make it one of the most desirable cities in the Union for the music student of any branch.

Philadelphia Singing Societies

BY W. W. GILCHRIST.



W. W. GILCHRIST.

PHILADELPHIA appears to be awakening to a new and more energetic life in many ways, and in none more than in music. Outside of its own borders little is known of its musical life, and where little is known little is believed. In the old days Philadelphia was quite a leader in music, and many are the names connected with the pioneer musical work of this country that are written upon her roll of honor.

The development of the art by means of imported talent has been greater in other cities, but it is safe to say that in no city has the development been so fully carried forward by its own men and women as in the City of Brotherly Love. So that one can truly say that in music, as in many other ways, Philadelphia is perhaps the most distinctively American city in the country.

The names most prominent in its musical history are such as the Daileys—W. H. and his son; Frank S. Jarvis and his son, that inimitable ensemble player, Chas. H.; Benjamin Cross—Sr. and Jr.; also Michael H., who combined so many musical qualities that it is difficult to say in which branch he might most have excelled had he chosen to specialize; Henry Gordon Thunder, a most dignified and chaste character, a fine organist and profound theorist, and whose talent appears to have passed with considerable intensification into his son, Henry G., Jr.

Many other honorable names might be added to the list of pioneers. Coming down to more recent times we find the native musician forced somewhat into the background by the advent of the star system and a growing preference for foreign artists, and for many years Philadelphia musicians have suffered perhaps more at the hands of their own people than those of any other city, until it really has seemed for many long years that the greatest of all reproach for the musician seeking honors here was that he lived here, or, greater still, born here.

Still there has been a noble remnant of the true and faithful. Such men as David Wood, the king of organists; Dr. Hugh Clarke (a Canadian, but of very long Philadelphia residence), so well known the country o'er as a theorist and theory teacher; Chas. M. Schmitz, whose native talent as an orchestral conductor can hardly be overestimated; Carl Gaertner, the great violinist and unapproachable quartet player; Thos. a'Becket, the prince of accompanists; Rudolph Hennig, Richard Zeckwer and many others have kept the spark alive, and it can truly be said that the profession as a whole has against great discouragements maintained a very dignified and consistent position, and that in spite of all a very true artistic spirit and artistic culture have been presented. Perhaps considerably later, but none the more surely, has the new atmosphere reached us, and the awakening is now almost fully accomplished. Old barriers are broken down. New ideas, new enterprises, new faces are increasing among us. The present is full of enterprise and the future big with hope.

In orchestral matters it may surprise many to know that during the last few seasons Philadelphia has supported four series of symphony concerts—one foreign and three local. The Boston Symphony Orchestra (during the coming season this great organization will give twelve concerts instead

of six as heretofore); the Germania, under Wm. Stoll, one of the very oldest organized orchestras in the country, weekly; Mr. Thunder's Orchestra, weekly; the Philharmonic, under Mr. Schmitz, weekly, and the Symphony Society of Philadelphia, under W. W. Gilchrist, three concerts. The latter organization is unique in the history of music, being a complete body of seventy to eighty men, all amateurs. It is safe to say that no amateur orchestra in this country has ever done such fine and well sustained work. It is now in its eighth year. During the coming season another amateur orchestra will be in the field—the Mendelssohn Club—a fine chorus of limited numbers, having enlarged the scope of its work by the addition of an orchestral branch. The choral body is to be enlarged, and the whole, under the direction of Mr. Gilchrist, who has retired from the Symphony Society, bids fair to make itself felt as a remarkable and unique organization.

In choral work Philadelphia has always done noble work. Among the earliest oratorio performances in the country she was pre-eminent. Later came the Harmonic, under that profound musician, Dr. Meignon. Then the Handel and Haydn worked well on toward thirty years, under Benjamin Cross, Carl Sentz, Leopold Engleke and Henry G. Thunder, Sr. Still later the Cecilian, under Michael Cross, and the Festival Association, which with a magnificent chorus of 500 voices and an orchestra of 100, gave two glorious (from a musical standpoint—not so glorious financially) festivals, under the joint conductorship of Messrs. Gilchrist and Schmitz. The remains of this great chorus—one of the finest this country has heard—was crystallized into the Philadelphia Chorus, which continued for a number of years with varying success until about 1892.

Then comes an interval, during which Philadelphia had no large chorus, until H. G. Thunder, in 1897, bravely entered the field, and has continued with his new organization in the good work ever since. Of smaller choral bodies there has been no lack; many German male voice societies, such as the Männerchor, Junger Männerchor, Saengerbund, &c., being well known. Of native societies of the same kind the Abt Society, under A. R. Taylor, Michael Cross and Hugh A. Clarke, successively, was an uncommonly fine body of voices, and its programs of much greater importance than societies of the kind usually present. The Orpheus Club, an offshoot from the Abt Society, was for years very successful under Mr. Cross until the time of his



GIRARD COLLEGE.

death, two years ago. Then came the first break in the long line of strictly local conductors. That excellent conductor and genial gentleman, Frank Damrosch, was selected to fill the place left vacant by Mr. Cross, and is now carrying the work of the club into still higher realms. The Orpheus Club is now in its twenty-seventh year.

The Vocal Union, under Mr. Wolsieffer, was another important male voice club, and fairly divided the field with the Abt and Orpheus for many years.

Of mixed voice choruses of smaller size the Mendelssohn Club, under Mr. Gilchrist, has stood pretty much alone for twenty-five years. Its work has been mostly in the field of part songs and cantatas, and its work universally recognized as of the very highest order. Choruses of female voices, too, are quite the vogue in Philadelphia as elsewhere; the Eurydice, under Frank Damrosch, formerly under Mr. Cross; the Treble Clef; under Mr. Herman, and the Melusina, under Miss Martha C. Barry, being among the most successful. Of piano players and teachers Philadelphia experiences no dearth of good ones. Manah Warner, C. Sternberg, Mr. Zeckwer, Maurits Leefson, Mrs. Murray, Miss Earle, Miss Hopkins and a host of others. In organists we are particularly rich. David D. Wood, the father of organists; Selden Miller, Russell King Miller, Stanley Addicks, Frederick Maxson, Alex. West, Minton Pyne, Irvin Moyan, Mr. Goepp and Mr. Thunder would be pre-eminent anywhere, besides many others, both men and women, well above the average. Of good singers there is, too, no dearth, such as Mrs. Zimmerman, Miss Suelka, Miss Townsend, Miss Lane, Mr. Douty, Mr. Zimmerman, Mr. Cauffmann and Mr. Cousins being especially noteworthy.

One of the most unique organizations in Philadelphia is the Manuscript Society, formed for the purpose of fostering original composition. It holds monthly meetings from October to May, at which are presented compositions by its members, besides which two public concerts are given each year—one of chamber music and one of orchestral works. The society is now about six years old, and in the furtherance of its aims has been remarkably successful.

It numbers among its members almost all the prominent musicians of the city and many from the State. Dr. Hugh A. Clarke, David D. Wood, F. G. Cauffmann, W. W. Gilchrist, Henry M. Lang, Richard Zeckwer and his very talented son Camille, Russell King Miller, Gustav Hillé, Stanley Addicks, M. M. Warner and many others contribute largely to the success of this unique society.

In the operatic way Philadelphia has for several seasons past enjoyed regular seasons of it under Mr. Damrosch, and the coming season promises

as well as the past. The Opera House is inferior to none and superior to most as a house, the auditorium being exceedingly commodious, seating 3,000 people, rich and elegant, and the stage being among the three or four largest in the world. In many accessories of scenery, &c., the pace with modern requirements has hardly been kept. A competing house, especially adapted for large concerts, for which the Opera House is unfitted, but of which it enjoys a monopoly, would bring about much improved conditions.

In chamber music we have always enjoyed of the best. In the '60's and '70's the Classical Quintet Club, composed of Carl Gaertner, Michael Cross, Carl Plagemann, C. M. Schmitz and C. H. Jarvis, represented the higher interpretation of this class of work. Upon its abandonment Mr. Jarvis took up the work and carried it on with much conscientiousness and unflagging zeal. Upon his death, three years ago (an irreparable loss) the Beethoven Quartet was organized, composed of these sterling artists: Wm. Stoll, first violin; Edward Brill, second violin; Richard Schmidt, viola, and Rudolph Hening, 'cello. This fine quartet has worked faithfully and hard in its appropriate field and has few superiors.

While the professional element is strong in real musical attainments it has thus far been quiet and conservative, hiding its light rather under the bushel of modesty and sacrifice, and it is perhaps in the amateur that Philadelphia is most distinctive and differentiated from other cities. It is doubtful if any city can boast of so many and such worthy amateur musicians. Indeed, it can well be believed that in music, as well as in other matters, this rather exaggeration of the domestic, our greatest strength, is not responsible for the under-development in concerted public action. The existence of such a body as the Symphony Society, above mentioned, sufficiently attests the amateur strength of the community, and this strength is far from being exhausted in that organization. Private string quartet parties are numerous and of excellent quality. Many of our very best singers are strictly amateurs, and there really seems to be no end to the strength of this element.

This is certainly development in the right direction, and must eventually bear fruit, when, spurred on by the example of the rest of the world, it forces, as it must, the very highest standard, not only of attainments, but of work upon the profession.

Altogether, the present musical outlook of Philadelphia is of the most hopeful; the very delay of its awaking insuring against mistakes incident to a wild rush into a new era, without the experience of others for a guide.

And it can confidently be predicted that in the residuum of real advance eventually to be gathered from the present era of extravagant effort, the City of Brotherly Love will be found to have contributed a very wholesome part.

Music in the Pennsylvania University

BY DR. HUGH A. CLARKE.

TO find out why music, rather than painting or sculpture, found its way into the universities we must go back to the time when, in the words of Boethius, the great Middle Age authority, "It was more honorable to engage in the theory of a science than in its practice."

"Theory" of music as then understood referred exclusively to the arithmetical and geometrical relations and analogies of sound. It was this aspect of music that gained it admission into the university curriculum as a "liberal science," a position it still retains, but on an entirely different basis. A modern musician would think it a great waste of time—and justly so—to write disquisitions on the division of the monochord, or the nature of the diesis, or the limma, or any other of the knotty points over which these "old masters" wrangled; too often with a wonderful wealth of vituperation.

This change of basis has been brought about mainly by the discovery of the harmonic relations of sounds, a discovery that has revolutionized the old conception of music and given rise to a new science of music that demands so much time and thoughtful study as to make good its claim to still rank among the "liberal arts," and to be worthy of a place in the highest institutions of learning.

Three different plans for dealing with the subject of music have been followed in various American universities. One, largely adopted by Western colleges, is the establishment of a completely equipped conservatory of music as a department of college work. This plan has much to commend it when found in the universities so situated that they naturally gather within their doors all the highest educational interests, practical as well as theoretical, of a district too sparsely peopled to enable it to maintain a well equipped music school in addition to a university. But this plan is not so well adapted to the conditions that obtain in the larger cities, in which there are large, well conducted music schools, in which the chief energies of a large body of well trained teachers are devoted to the practical training of instrumentalists and singers.

As might be suspected, in institutions of this kind the theoretic or scientific branches of musical study are apt to suffer in comparison with the practical; not that they are by any means neglected, a certain amount of theoretical knowledge being required as a condition of graduation, still in spite of the efforts of the directors of these music schools, pupils whose aim is the acquisition of technical skill as instrumentalists or singers will not devote the amount of time and study to theoretical work that it demands. The music schools recognize this fact by generally placing the study of harmony and composition among the list of "free advantages," as an inducement to pupils to take them up.

Another plan that has been adopted by several of the large Eastern universities (and by one or two elsewhere) is to confine university instruction to "composition" (using the term to cover every branch, from the principles of harmony to the writing of an orchestral score). This plan would seem to be exactly in accord with the function of a university, which is to "impart knowledge" primarily, not "skill," especially a "skill" that is akin, in many respects, to manual training. That this is the better plan in the large cities is evidenced by the kind of students that avail themselves of it. I am obliged to refer to my own experience, having no other data at hand. My experience, covering a period of twenty-four years, is that the large majority of students who enter the music department of the University of Pennsylvania, are of the class who have finished—that is, ceased—technical study, and are engaged or wish to fit themselves to engage in the work of teaching. Of those remaining many are musical amateurs who wish to increase their enjoyment of music by becoming familiar with its construction; a very small number are pupils who are still pursuing a course of technical study, and, I regret to say, this class furnishes the larger proportion of the laggards.

Another plan that has been adopted by some universities differs entirely from those already mentioned. Its object is neither the making of practical nor of theoretical musicians, but by lectures—critical, analytical, historical and æsthetic—to arouse in the hearers some understanding and apprecia-

tion of the worth and magnitude of the subject of music, its methods, its forms, its position among the arts and its claims to respectful consideration from the cultivated world at large.

The attempt is laudable, but doomed to bear but scanty fruit. Every musician has realized the utter impossibility of imparting to one ignorant of the simplest technicalities of music a conception—even a vague one—of the construction of a symphony or a fugue. It is like trying to explain the color scheme of a great picture to one who is color blind. "Hauptsatz" and "Seitensatz" get as hopelessly mixed in the one case as red and green in the other.

Music labors under two disadvantages that are rather paradoxical—it is the most popular of all arts, yet for its full comprehension the most exacting. To know music one must begin at the bottom of the ladder.

Hence lectures of this kind, which would be of absorbing interest and of great benefit to students of music, would to others convey very hazy, disjointed ideas.

It is sometimes asserted that the results obtained by the constantly multiplying means for instruction in music do not justify the expenditure of time and money that they demand. In Carlyle's words, "We have royal schools of painting, but no Titians, and royal schools of music, but no Mozarts." But cavillers should remember that Titians and Mozarts come by "the grace of God," not only by the operation of schools of painting or music, and that the teachings of the schools do a good work in guiding the world to a proper estimation of the Titians and Mozarts, and making it a more likely place for the reception of any future Titian or Mozart if it should again please the supernal powers to grant us such.

Philadelphia Manuscript Society

BY PHILIP H. GOEPP.



PHILIP H. GOEPP.

IT is the fate of high art that it is never perceived until long after the time of its achievement. There is no glamor here like the victory of a military genius. Indeed, there must be an element of unconsciousness for all sincere production. We read in musical history of the epoch of an earnest Jew in this or that city of Germany. But the world was never aware of it save in retrospect.

However, judging by just such a past, it seems to many that there has been for the past eight years in Philadelphia a period of earnest devotion to the highest pursuit of music, such as is of no inconsiderable moment, however regarded. And to those who are nearest the centre of action it seems that the Manuscript Music Society, of Philadelphia, represents in its birth and career the course of the new creative spirit. In the early

spring of 1892, on a mere casual suggestion, leading musicians were invited by W. W. Gilchrist to discuss the formation of a composers' club. No time was lost. In two months the society was at work, with a list of composer members, of other musicians and of associates. The town, in spite of expectations, was quick to respond and encourage, and has ever been loyal to the society. In the very first year a public concert was given, with full orchestra, marked probably most signally by the production of W. W. Gilchrist's Symphony in C, a work which, by the force of its content, is absolutely sure of future appreciation.

It were long and idle to tell of all the public concerts, or to give the lists of officers elected. The men who led and worked were not for many. It was soon found that comparatively few local composers must carry the main share. Yet there was never a lack of good material, never a want of reason for being. The men whose work was the mainstay were at first such composers as W. W. Gilchrist, Gustav Hille, Frank G. Cauffman, Martinus Van Gelder, Michael Cross, Dr. H. A. Clarke, H. A. Lang—possibly the writer, too. Later, these were reinforced by a most promising band of younger workers in Camille W. Zeckwer, Nicholas Douty, Russell King Miller, Stanley Addicks and many others. Prominent women composers have been Celeste D. Heckscher and Josephine M. Corbin. The composers are by no means restricted to Philadelphia. The field extends as far West as Pittsburg; South to Wilmington. J. K. Paine was early elected an honorary member.

Names and figures do not show real worth. The strength of the society lay in the devoted work of the few. Members could go to the monthly informal concerts, counting on a trio or quintet in modern spirit, of real values; or on a violin concerto by resident Germans, whose publications abroad are of the first moment. There has always been, too, a stream of charming songs and smaller instrumental bits to round out the list for the evening. One of the truest tests of real success is a certain air of cosy enjoyment, quite peculiar to the meetings of the "Manuscript"; a special delight, mixed of the personal and musical. It was the more sincere, as the "Manuscript" was never in the slightest sense a fashionable society. Nay, I believe it was a certain unconscious pride of

the workers that it should be purely and simply musical. A very important evening is the one meeting in church for organ and vocal compositions, which has never been intermitted. It has been held almost invariably in the fine Church of the Swedenborgians of the "New Jerusalem," at the corner of Twenty-second and Chestnut streets.

Last year was in more than one sense the highest point of growth. Two public concerts were given—one with full orchestra, the treasury being amply able to bear the drain. In the spring the secretary was instructed by the board to invite other American composers' societies to send delegates to Philadelphia in June, for a conference looking to some plan of mutual performance of compositions. The New York Society, transformed in the meantime to the Society of American Composers and Musicians, accepted, and appointed Reginald de Koven delegate, with J. Remington Fairlamb as alternate. The Chicago Manuscript Society appointed Prof. P. C. Lutkin, of the Northwestern University. Wilson G. Smith, president of the Cleveland Manuscript Club, wrote, promising co-operation. The local delegate was Philip H. Goepf. On June 19 the conference was held, resulting in a signed agreement by each delegate to urge his society to adopt the following compact:

"The undersigned societies, founded for the encouragement of musical composition, agree, on the basis of interchange, to give to the compositions of each society representation upon the programs of each of the other societies, subject to the following conditions:

"First—The compositions must have been performed by the society sending them.

"Second—They must be specially recommended by the appropriate committee of the society sending them.

"Third—The performance of compositions sent by one society is to be subject to the approval of the examining committee of the receiving society."

With the final carrying into effect of this agreement will certainly come



ACADEMY OF FINE ARTS, Philadelphia.

a new era for American composers, when they will write, no longer for their own locality, but each for the whole national field; when instead of one performance at home the composer can count on one in each great musical

centre. To have set in motion such a broad plan of American national composition is a matter of just pride to the Manuscript Music Society, of Philadelphia.

Orchestral Work in Philadelphia

BY HENRY GORDON THUNDER.

THE real kernel of the musical life of a city is its orchestral work. No matter how well the many concerts given by renowned artists are patronized, no matter how liberally the opera is supported, or even how flourishing local societies devoted to the various forms of choral work may be, the true test of the serious musical life of any large city is the standard of its orchestral concerts, both in program and performance, and the extent of the appreciation, both artistic and financial, of these by its public. We musicians of Philadelphia therefore have been intently watching the rapidly growing interest that has been shown for at least the last five years in the orchestral concerts given here by visiting organizations, and recognize in it the most hopeful signs of a broadening public musical feeling.

The five concerts given every season by the Boston Symphony Orchestra have been so well attended that for the past two years all the reserved seats of the great Academy of Music were bought for the entire series by the old subscribers before the public sale was open. This has induced the management to give this year a second series, the sale of which has been as complete and successful as the first. The Boston Symphony Orchestra is not better supported even in Boston, and there can be no doubt that the concerts of this unique and incomparable organization have played a most important part in the elevation and cultivation of musical taste in Philadelphia.

The next step after appreciating such an orchestra adequately, as Philadelphia undoubtedly does, is to get one like it. Five concerts, or even ten, are not as good as twenty-four, such as Boston has, not to speak of the value that a local orchestra of high quality would be in other concerts and possibly even in opera. Everyone has felt the need of such an organization for many years. In 1882 or 1883 a strong effort was made to raise a large fund to found an orchestra with Karl Klindworth as conductor. It failed completely. Later, about 1892, a similarly unsuccessful attempt was made in favor of another well-known man. Finally, last year, a number of ladies formed a committee and made the most strenuous efforts to raise a sum of \$250,000, which it was felt would support the proposed orchestra for at least ten years. This committee is still at work, having raised a portion of the proposed sum and expecting, it is said, to complete it this year. If this is done it will then devolve on the board of trustees to choose a conductor. The personnel of the board, representative in every way of all the various musical circles of the city, and the resolution they have adopted that Philadelphia men should be chosen first as members of the orchestra, are guarantees that the choice will be judicious, and I doubt if there is a professional musician in the city who does not feel every confidence in the decision of the board.

Meanwhile, however, local effort in the orchestral field suffers. The average concertgoer, even the more educated amateur, has little idea of the difficulties that lie in the way of orchestral work, and seems unable to understand the importance that frequent rehearsal holds in a performance. He goes to a concert, perceives the lack of a finished ensemble, and promptly blames it on the inability of the players. He does not understand that the perfect rapport that exists between conductor and executants in the Boston Symphony Orchestra is not merely the result of the rehearsals held for that particular concert, but the outcome of many years' playing together of the orchestra, and that an equal ensemble in another orchestra can only be obtained in the same way, no matter how great the individual ability of the members of the orchestra.

Whether for the reason that the Philadelphia public will have only the best or that the tendency existing in all communities to underrate the value of local musicians, coupled with the above mentioned public inability to understand and appreciate the great difficulty of securing a perfect orchestral ensemble, discounts interest and withholds support, the fact remains that all concerts by local orchestras given here are wretchedly attended.

The Musical Fund Society, one of the oldest musical organizations in the United States, animated by a broad and public spirited desire to assist the musical development of the city, helped the Germania Orchestra to give a series of symphony concerts in 1895-96 and 1896-97, at Musical Fund Hall. The concerts, while not pretending to perfection of performance, were of distinct value to the musical life of Philadelphia. In 1897-98 and 1898-99 the society did the same thing for similar concerts under my direction. But the financial results of all four seasons were so meagre and discouraging that there is little encouragement to the society to continue its unselfish work in the face of such little appreciation. The only apparent result of all these efforts seems to have been to create a somewhat general feeling that there is small merit in the Philadelphia orchestral player.

In reality, however, there is plenty of good orchestral material here that needs but the welding to form a first-class orchestra, but unfortunately the sinews of war have never yet been forthcoming to properly melt the metal. The players can hardly be blamed; the inexorable butcher and baker must be met, the theatre orchestra quickly swallows the best and stamps out the art breath that nature has somehow smuggled into the fiddle bow or timidly poised in the oboe's embouchure. Then when a half apologetic attempt is made to give concerts, with no financial backing, and only the dull past of actual money loss for a mirror, who can say the man should abandon what brings in his little dole and attend numerous rehearsals for art's sake? I feel quite confident that if a sum of money was subscribed sufficient to insure a moderate support for the members, a symphony orchestra could be formed entirely of Philadelphia men that would soon prove its claim to be considered first class. Among the violins we have such names as Brill, Stoll, Van Gelder, Hille, Koert, Hahn, all well-known soloists, and a host of lesser known but very good younger men. Richard Schmidt, the viola player, is one of the most artistic soloists on his instrument; he has been playing with Damrosch this summer. Rudolph Hennig was at one time solo 'cello with Theodore Thomas, and is a true artist. Other good 'cellists are Charles M. Schmitz, Charles Grebe, L. Vollmer, Gastel and Treim, who has just gone to play with the Pittsburgh Orchestra. Fasshauer, Cohen and Knorr are among the well-known basses. It would be easy to go on down the list of the wind and brass and complete an orchestra of eighty or ninety without bringing in any but Philadelphians, and which would in a year's playing together, under a competent director, show splendid results. It was from a smaller beginning than this that the Boston Orchestra began. Formed of theatre orchestra men under a quite inexperienced conductor, Georg Henschel, this wonderful orchestra has grown, with many changes of course, to be the greatest in the world. It is not to be expected that an equal one could be gathered together and trained as this without many years of work. Even then it could not be self-supporting. If the Boston Orchestra, with its reputation and support, not only in Boston, but in New York, Brooklyn, Philadelphia and Baltimore, can hardly pay its expenses even to-day, and has lost so far something over a million dollars in its eighteen years of life, what chance of support could a new organization that would have to compete with it have? The Chicago Orchestra is said to have lost \$40,000 every year for eight years, and the Pittsburgh Orchestra, carried on on more modest lines, lost \$25,000 last year. The New York Symphony Orchestra, under Walter Damrosch, is reputed to have swallowed up \$50,000 a year for five years before the guarantors decided to give up guaranteeing.

With these heavy figures in our face it is small wonder that the fund for the permanent orchestra grows slowly, and that many moderate-minded music lovers ask if it would not be better to not attempt a virtuoso orchestra, but to be satisfied with a less expensive but quite efficient organization formed of local men and conducted by a local conductor. It would seem that this would be the most practical solution of Philadelphia's orchestral needs.

Some Philadelphia Organists

BY FREDERICK MAXSON.

THE improvement introduced by the best organ builders of the country into their later organs have not been few; and in our Philadelphia churches are to be found some fine instruments by representative builders. These instruments are in most cases presided over by competent and skillful organists, who are able to effectively employ the resources at their command.

Besides the organs in the churches, the Drexel Institute has an instrument which is heard frequently every season in recitals. An organ is also to be found in Odd Fellows' Temple, one in Houston Hall, &c. But our city should possess a large modern organ in a large auditorium, upon which the finest organ music could be worthily performed. It is the hope of the ardent admirers of organ music in Philadelphia that this may eventually come to pass.

The organ student in our city has ample opportunities for hearing music upon his chosen instrument. In the first place the "American Organ Players' Club" (hereafter in this article abbreviated O. P. C.), an unique organization which has been in existence for ten years, has done splendid service in about 150 recitals that have been given under its auspices. Then we have the series given each season at the Drexel Institute, and the recitals given by the various organists in their own churches throughout the year.

In looking over the roll of fine organists in Philadelphia the name of David D. Wood (now Dr. Wood) naturally suggests itself first. Dr. Wood has had a long and honorable career as organist of St. Stephen's P. E. Church, where the music is a special feature; and later of the Baptist Temple also, where "The Creation," "Messiah," "Elijah" and similar works have been frequently given by his choir of 150 voices, with prominent soloists and orchestra.

Dr. Wood has successfully taught a very large number of creditable organ pupils, many of whom are holding prominent church positions in Philadelphia and elsewhere. He also teaches the organ in the Philadelphia Musical Academy, and is in charge of the musical department at the Pennsylvania Institute for the Blind at Overbrook.

He is in great demand as a concert organist, appearing every season in the recitals at the Drexel Institute, besides officiating at numerous other recitals and organ openings in Philadelphia and a large outlying territory.

Dr. Wood's total blindness, and consequent memorizing of all his music, makes his playing the more remarkable, especially on an organ to which he is unaccustomed. He is a ripe Bach scholar, and enjoys the distinction of having given an entire recital of Bach's works. His rendering of orchestral works on the organ is especially fine, and his organ accompaniments are marvelous.

Dr. Wood composes in a musicianly and interesting way, and his works should be published and accessible to others.

He is honorary president of the O. P. C.

Minton Pyne has been organist and choirmaster at St. Mark's P. E. Church for a long term of years. His vested choir of men and boys render elaborate musical services, and the music attracts large audiences.

Mr. Pyne comes of an English family of musicians, his father and two brothers having been organists. His brother, Kenrick Pyne, now organist at the Cathedral and Town Hall, Manchester, England, was one of Minton Pyne's predecessors at St. Mark's Church. Mr. Pyne has given many recitals at his own church, the Drexel Institute, &c.

The name of S. Tudor Strang has for years been familiar to Philadelphians. Mr. Strang has held a number of prominent organ positions—St. Luke's-Epiphany, Oxford Presbyterian, St. Clement's, North Broad Street Presbyterian, Grace P. E., &c. He plays in a vigorous style, and has been a hard student, having formerly studied with David D. Wood, of Philadel-

phia; Samuel P. Warren, of New York, and Alex. Guilman, of Paris. Mr. Strang has given many recitals in Philadelphia and elsewhere, and has appeared in the Drexel Institute and O. P. C. recitals. He has taught successfully for years.

The music at St. James' R. C. Church, West Philadelphia, under the direction of Henry Gordon Thunder, organist, is always of an elaborate character, and attracts large audiences. Mr. Thunder is the son of an organist, his father having died when he was quite young. His recent orchestral and choral experiences in connection with his Symphony Society and Choral Society have occupied much of his time. Mr. Thunder was formerly organist at St. Augustine's and St. Patrick's. He has given recitals for the Drexel Institute and O. P. C. His most ambitious composition is a Mass in B minor, for soloists, chorus and orchestra. His brother, William Thunder, is quite a talented organist, who has lately gone to St. John's R. C. Church, the position held for so many years by Carl Wittig.

Russell King Miller is an organist and cultivated musician of whom Philadelphia is justly proud. His latest noteworthy achievement was the gaining of the \$50 prize offered by the American Guild of Organists for the composition of the best organ voluntary.

Mr. Miller has been organist at Bethany and Holland Memorial Presbyterian Churches, and is at present at the First Presbyterian Church, Germantown, where he has a good quartet choir. At Holland Church Mr. Miller gave several series of recitals, with the assistance of other organists. He also inaugurated and carried on for two seasons at Holland Church a "half hour" of organ music on Sunday afternoons. He has also played a number of recitals at the Drexel Institute, O. P. C. and elsewhere. Mr. Miller's compositions are well written, and show a strong, natural talent, which has been assiduously cultivated.

James M. Dickinson, organist of Drexel Institute and former organist of St. James' P. E. Church, has

recently become organist at St. Luke's-Epiphany, where he has a large organ, with chancel and gallery divisions, the latter by Hook & Hastings, of Boston, the former by Jardine, of New York. J. Spencer Brock is the choirmaster, and the vested choir of men and boys are doing good work under his direction. Mr. Dickinson has given many recitals at the Drexel Institute, and as organist of the Institute appears in the public functions that take place there. He has also played at O. P. C. recitals.

At the new Tabernacle Baptist Church, West Philadelphia, Stanley Addicks has a fine organ to play. The music by solo quartet and chorus is of good quality. Mr. Addicks has given many recitals, but has recently given considerable attention to musical composition. He studied the organ under D. D. Wood and Minton Pyne.

John W. Pommer, Jr., has for some years been the organist at the beautiful P. E. Church of the Advocate, the well trained boy choir being under the direction of Paul Kirchner. Mr. Pommer has studied with Rheinberger, Guilman and others. His teaching duties prevent him from giving much attention to concert organ work, but he plays in an interesting and musicianly style. He has given recitals at his church and also for the O. P. C.

Ellis Hammann, who is engaged at the Lutheran Church of the Holy Communion, is a young organist of more than usual ability, a pupil of Rheinberger. Mr. Hammann's church work is much appreciated. His piano playing is exceedingly good, and he is a fine accompanist. He has played in the Drexel and O. P. C. recitals.



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THE MUSICAL COURIER.

George Alex. A. West, an Englishman, has continued the high class of music at St. Luke's P. E. Church, Germantown, which Walter Henry Hall, now organist at St. James' P. E. Church, New York city, had accustomed the church to hearing. Mr. West has given a number of recitals on the fine organ at St. Luke's, in addition to his good work with his vested choir of men and boys. He has also appeared in the recitals of the Drexel Institute and O. P. C.

Irvin Morgan is located at the Second Presbyterian Church, where he has a good choir, quartet and chorus. He has played in the Drexel and O. P. C. recitals and others. He took the Mus. Bac. degree at the University of Pennsylvania under Dr. Clarke, and was an organ pupil of David D. Wood.

Selden Miller, a very promising young organist, pupil of D. D. Wood, is organist and choirmaster at Holy Trinity Memorial P. E. Chapel. He has a fine talent for improvisation, and accompanies remarkably well. Has given a number of recitals, Drexel and O. P. C.

At the Church of the New Jerusalem, the fine organ has been used for many recitals by the O. P. C., whose founder and first president was Oscar A. Knipe, the former organist of this church for many years, who gave recitals there previous to the formation of the club. For the past two seasons the O. P. C. recitals have been given in a number of different churches, frequently by the organist of the church. Mr. Knipe's predecessor as organist at the Church of the New Jerusalem was Emil Gastel, later organist of the Cathedral, the well-known singer and vocal teacher. Philip H. Goepp takes the organ this fall, with Dr. W. W. Gilchrist as choirmaster.

Mr. Goepp is a very able musician, has composed much, and is a good critical writer on musical matters. His recent book, "Symphonies and Their Meaning," has been quite successful. He has also given recitals in the Drexel and O. P. C. series.

Wm. C. Young has been organist of the North Broad Street Presbyterian Church for a number of years. There is a fine quartet here, under the direction of the basso, Geo. Ford. Mr. Young has given a number of recitals, and is an earnest student of the organ and former pupil of David D. Wood.

David E. Crozier, a Guilmant pupil, and a former Harrisburg organist, officiates at Holland Memorial Presbyterian Church. He has made a favorable impression in Philadelphia, having played recitals at the Drexel Institute, O. P. C. and at the Holland Church. He has had a series of vesper services at Holland Church Sunday afternoons.

Shepard K. Kollock has provided the music at First Presbyterian Church (where he has a chorus choir, with soloists) for a long period. The choir gives occasional renderings of choral works. Mr. Kollock has given recitals at the Drexel Institute and in the O. P. C. series. He studied the organ with David D. Wood.

Harold Bond Nason, a gifted young musician, former organist of First Presbyterian Church, Germantown, has been heard in a number of recitals. Mr. Nason is now in Paris, where he has resumed his study with Guilmant.

Albert W. Borst, an Englishman, has held the position of organist at Northminster Presbyterian Church and P. E. Church of the Saviour, and has played considerable recital work. He has composed extensively, and is a busy teacher. The present organist and choirmaster at the Church of the Saviour is Julius G. Bierck, who has a large choir of men and boys.

Walter Denning has been the organist at the P. E. Church of the Incarnation for over twenty-five years. The choir of men and boys under the direction of E. Cholmeley Jones is doing good work.

Philadelphia is fortunate in the number of accomplished lady organists who are holding positions. Mrs. Josie Maree Corbin is organist of First M. E. Church, Germantown, and former organist of P. E. Church of the Advent and of the Memorial Baptist Church. Mrs. Corbin has been pianist for the Mendelssohn Club for some years, and is a composer of merit.

Miss Annie Cartledge, organist Christ M. E. Church, West Philadelphia, a pupil of D. D. Wood, has given a number of O. P. C. recitals, and plays with good taste and much repose.

Miss Laura Wood is a brilliant pupil of David D. Wood and organist at West Arch Street Presbyterian Church. She has given a number of O. P. C. recitals.

Miss May Porter has come to prominence within a few years. She is one of the organists at P. E. Church of the Holy Apostles, Miss Jennie Bond being the other. Miss Porter is the only lady organist who has given recitals at the Drexel Institute. She has also played in the O. P. C. recitals, and has created a favorable impression by her playing.

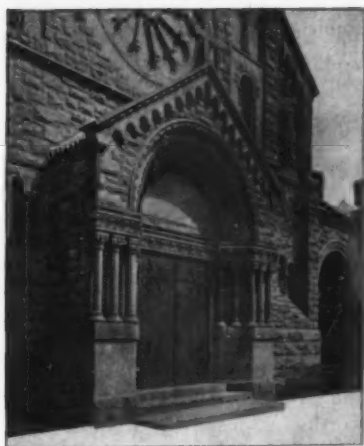
Two fine quartet choirs are to be found on North Broad street, viz., at Memorial Baptist Church, where Wm. L. Nassau is the organist, and at Bethlehem Presbyterian Church, Clarence Shank, organist. Samuel L. Hermann, of Fourth Baptist Church, and of Rodef Shalom Synagogue, has a good choir in each. The Fifth Baptist Church quartet, Garrett W. Thomson, organist, is good, as is the quartet at Tabernacle Presbyterian Church, Henry C. Wilt, pupil of D. D. Wood, organist. Hugo Bialla has a very fine quartet at Keneseth Israel Synagogue, and G. Guhlmann, at First Unitarian Church, commands the services of fine singers.

Two organists from other cities have recently taken prominent positions in Philadelphia. One is Mr. Stansfield, who came from the Church of the Cowley Fathers, Boston, to St. James' P. E. Church; the other, Ralph Kinder, from Grace Church, Providence, who goes to Holy Trinity Church, the position occupied for so many years by the late Michael H. Cross. The organ which Mr. Kinder will play is a very large one, with chancel and gallery divisions, by Haskel, of Philadelphia, and Roosevelt, of New York. Mr. Kinder will have a good choir, soloists and chorus.



Church Work in Philadelphia

BY DR. JULIUS G. BIERCK.



ECCELESIASTICAL music is, in truth, the language of the soul, the expression of the heart, which mere intellectuality is unable to comprehend or interpret.

That mysterious craving for the unknown, inherent in the soul of man, has now a confident hope of immortality; and music, the youngest of the arts, alone is capable of satisfying these emotions and imparting harmonious expression to lofty spiritual aspirations.

With the dawn of the Christian Era music naturally sought a

higher plane. We find the early Christians addressing the Almighty in hymns of praise, regarding music as a divine link connecting man with his Maker.

The chanting of psalms was warmly advised by the Apostles in their epistles for the guidance of the churches, and it is of record that as early as the first century psalms and hymns were antiphonally chanted by choirs of men at Alexandria.

It is said that St. Ignatius in a vision saw the heavens opened and heard angelic choirs praising the Trinity in alternate chants, a method which so impressed him that he caused it to be adopted in the Church of Antioch.

In the early history of the Church music had not only a place as an essential part of worship, but it was the consolation of the captive and oppressed, the language in which they gave expression to the divine ecstasy that upheld them at the stake, on the cross and in the arena.

The heart of many a pitiless pagan was touched by the faith which found expression in their songs of victory over death and the grave, and many a convert was thus made.

St. Augustine in his "Confessions" ascribed his conversion to a chant introduced by Ambrose while Bishop of Milan. He thus describes his impressions: "O, my God! when the sweet voice of the congregation broke upon mine ear, how I wept over Thy hymns of praise!

"The sound poured into my ears, and Thy truth entered my heart.

"Then glowed within me the spirit of devotion; tears poured forth, and I rejoiced."

Music capable of producing such a confession from the soul of man must have been most certainly the highest form of the art.

With the increasing intellectual activity of the ages the divine art received a continuous and renewed impulse, and sacred music has kept pace with the progressive spirit of the age, recognized leaders of both ancient and modern schools having given us a wonderfully complete storehouse to draw upon, hence there can be no palpable excuse for the introduction of so much that is unseemly in our churches.

Music associated with the drama and dance should find no place in the house of God, for it will most certainly suggest more than it represents and stimulate the imagination of the hearer, as well as excite that of the executant.

The question naturally arises, How may we best discern that which is uplifting and authentic in church music?

Unquestionably a certain degree of intellectual culture and a reasonable knowledge of musical literature are essential to a proper understanding and appreciation of good music. Particularly is this so in the worship music of the church.

Popular choice is rather for a pleasing jingle of catchy melodies, often sensuously suggestive and even vulgar, because they tickle the ear much as a favorite condiment appeals to the palate.

This is deplorable even in secular relations, but when made the standard of music for purposes of worship no terms of disapproval can be too severe.

Church music must be elevating in character, devotional, appropriate, and entirely devoid of secular suggestion.

A parish expecting to be entertained by the choir at divine service as if they were attending grand opera cannot possibly have the Spirit of God in their hearts, and the spiritual life of such a parish is at a low ebb.

The frivolous, silly, commonplace vagaries in selection and performance which appeal to the so-called popular taste are not in any case elevating, either mentally, morally or musically, but rather, when introduced as part

of divine worship, become degrading, offending the principles of worship, art and culture, and are entirely unfit to promote the interests of religion and should be carefully excluded from our services.

There is no doubt that musical culture and religious life alike suffer harm in churches where sentimental, insipid froth and foam are presented as the ideal standard of worship music. This fact is obvious to every candid, intelligent observer.

Good taste, good sense and reverent worship of Almighty God forbid such degradation of divine service, however pleasing it may be to the general ear.

Now to the question, to which the most satisfactory and comprehensive, though not exhaustive, answer is, the Canon on Church Music:

"It shall be the duty of every minister of this Church, with such assistance as he may see fit to employ from persons skilled in music, to give order concerning the tunes to be sung at any time in his church, and especially it shall be his duty to suppress all light and unseemly music, and all indecency and irreverence in the performance, by which vain and ungodly persons profane the service of the sanctuary."

This canon is the only authoritative definition promulgated by our Church on the subject of worship music, but it does not fully meet the question at the present day, and were it to be rewritten would no doubt be altered and amended.

Persons "skilled in music" I construe to mean not only skilled performers, but devout, communicant members of the church, qualified by long and strict training to discern that which ought to have a place in our services, both in selection and rendition; but, alas! how few of our clergy give this all important branch the attention which their ordination vows demand?

It may be said that many of them are unable to make this discrimination; true, however, they may seek and obtain competent advice. Another difficulty is that many rectors have a "smattering" of musical knowledge, and consider themselves qualified and equipped in this particular, a vanity by which they sooner or later must come to grief.

These will not be advised or instructed by qualified church musicians, particularly if the suggestions conflict with their superficial impressions or preconceived ideas and desires on the subject, hence a deadlock often ensues, which results in embarrassment or disorganization.

There should, of course, be perfect harmony of opinion and concert of action between rector and choirmaster, but the "knowledge that is power" should be the directing force, exercised judiciously and loyally, to the glory of God.

The canon plainly defines the authority and duty of the rector.

If, however, he is conscious of a lack of knowledge in this direction he has the power to choose his advisers, and they would naturally be laymen (vestrymen), in whom he placed confidence, or who could relieve him of the care, though not of the responsibility, of administration. Hence the "committee on music" found in many parishes.

Now, the canon does not authorize any delegation of the rector's authority to persons not "skilled in music," and as the average music committee is made up of persons entirely without musical knowledge or ability, and also without the requisite acquaintance with church modes and forms, the aforesaid "committee" too often becomes a source of perplexity to rector and choir, embarrassing the former by well meant but injudicious management and interference, and aggravating the latter by uncultured domination or parsimonious administration upon a mercantile basis.

Under the canon there is neither authority nor necessity for the "music committee" if the rector understands and does his duty; but if there must be such a "committee," rectors should be careful to select for it those from the vestry or parish who have musical education and sound judgment, whose ideas are liberal enough to induce them to foster and encourage, rather than hamper and destroy, and who will work upon church lines and not from a secular standpoint.

Permanency in choir as well as in clerical relations is desirable and most conducive to success.

Frequent change of control demoralize the choir and destroys its usefulness.

Therefore great care must be exercised in the selection of the proper person as organist and choirmaster.

Be sure that he is an earnest and godly man, as well as a skillful voice trainer and performer.

Pay him a stipend that will be an inducement for him to remain with you and not be on the outlook for more remunerative positions; give him the most liberal appropriation for the choir that your finances will allow;

accord him your most cordial confidence and support in his endeavors, and then leave him to the exercise of the judgment and ability his years of study and experience manifest.

The next question is, What constitutes the ideal choir to lead the people in their praises?

Without doubt the vested male choir is the only authentic and proper medium.

The writer has had the privilege of discussing this matter lately in one of our prominent church papers, and while much has been said upon the subject pro and con, the consensus of opinion has been on the side of the male choir.

He desires to ask in addition, Why is it, if this be not true, that all the prominent and effective choirs in England, and those of the Roman Church on the Continent, are composed entirely of male voices?

Is it not because the profoundest authorities of ecclesiastical music have found from centuries of practical experience that the voice of the boy treble is vastly superior to that of the female soprano as a means of addressing the Almighty through song, owing to the peculiar quality of that voice, with its entire absence of physical emotion and its wonderful purity and simplicity?

Undoubtedly a choir of this standard is necessarily beyond the financial ability of many parishes, in which case let us employ a mixed chorus, placed without the choir, avoiding that comparatively recent innovation of women masquerading in men's clothes (a pernicious practice and an unedifying sight), and be content to sing simple and chaste services quite within the scope of the ability of such a choir.

Successful choir administration is an art possessed by few. A male

choir especially demands a high order of administrative ability. The able choirmaster is born, not made.

In the management and discipline of the choir it is of extreme importance that the choirmaster (who should also be the organist) should be a churchman, and have full, unhampered control; he will establish his rule of conduct for the choir, determine the compensation to be allowed the members thereof (of course based upon the musical appropriation), issue the proper notifications, provide and perform the required music services and preserve order.

Instructions, complaints, if any; commendations or requests concerning this department should come to him from the rector, and never from any member of the parish or directly to any member of the choir under his control.

The choirmaster, under the rector, is the responsible head of the musical department, and will work in harmony with church traditions and usages, and remedy defects or mistakes wherever possible or admissible.

He will also endeavor conscientiously to carry out the wishes of the rector and people with due regard to consistency and propriety, and will seek the glory of God rather than self-honor.

The privilege of taking part in the music of the church (a beautiful act of love and devotion) cannot be too greatly magnified.

Alas! too often we find clergy and parishioners apathetic and indifferent, failing to value and appreciate the true office and status of music in connection with our ritual, which to fill its proper function in the established order should be distinctively worshipful, inspiring in those who participate or listen a deep feeling of reverence and devotion and elevating the soul above mundane surroundings.

The Advancement of Vocal Music in Philadelphia

BY NICHOLAS DOUTY.

PHILADELPHIA, in the early days of our country's history, was at once the capital city and the seat of American culture, both musical and literary. The first concert ever noticed by a foreign newspaper was given in that city in December, 1783.

The principal composition performed was an ode to Washington, but that gentleman, with a modesty unknown at present, retired from the hall before the composition was brought to performance. In the next year, 1784, a chorus of 250 voices, with an orchestra of fifty musicians, gave a concert in the Reformed German Church, at which the "Hallelujah Chorus" from "The Messiah" was sung. As early as 1801 a performance of Händel's "Messiah" was given in the hall of the University of Pennsylvania. About that time many choruses were formed, the Uranian Society, "for the improvement of church music"; the Harmonic Society and the Haydn Society of eighty women and fifty men, who gathered together "to improve themselves in psalmody." More important was the Händelian Society, which gave some "famous concerts," one of which yielded \$1,017.92 for the benefit of the poor. In 1820 the Musical Fund Society was organized "to reform the neglect into which the beautiful art of music had fallen," and to provide a fund for the relief of "decayed musicians." The first concert was to be a performance of Haydn's "Creation," but the parts could not be obtained in time from New York, Boston or Baltimore. A miscellaneous program was therefore arranged, which is interesting, as it shows the taste of the time. It is as follows:

First Concert
For the Benefit of the
MUSICAL FUND SOCIETY,
of Philadelphia.
At the Grand Salon, Washington Hall,
April 24, 1820.

Plan of the Concert.

Grand Sinfonia in E.....Romberg
Vocal Duet, "The Butterfly".....Sale
Concerto for violoncello, in D.....Romberg

Followed by

Air with Variations.....composed by Mr. Gilles
Air, vocal, "Donald".....Original Scotch Melody
Overture dell' Opera "Tancredi".....Rossini
Glee and Chorus, "Awake! Aeolian Lyre".....Danby
Orchestral accompaniment by B. Carr.

Concerto, violin.....Rode
Polacca, "Triflers, Forbear".....Bishop
Grand Sinfonia in C.....Beethoven
Glee and Chorus, Sequel to the "Red Cross Knight".....Dr. Clarke
Orchestral accompaniment by B. Carr.
Overture de l'Opera "Les deux Aveugles de Toledo".....Mehul

The audience was immense, and the concert created that great enthusiasm which such an artistic monstrosity deserved.

Even at this time there was a prejudice against the musical profession, for at a meeting of the society it was resolved that "no female member be admitted to the Musical Fund Society without a written certificate from some lady of established character in the city." At the first performance of Haydn's "Creation," June 10, 1822, there appeared the first important Philadelphia singer, Mrs. French. She is described as the most prominent American singer; her triumphs were unquestioned, the newspapers even dropping into poetry over her. With the appearance of Madame Malibran and the Garcia Opera Troupe the character of the vocal music gradually changed. The classic Händel and Haydn soon gave way to the superficial Rossini, Bellini and Donizetti. "Norma," "Il Barbiere" and "Sonnambula" replaced "The Messiah," "The Creation" and "The Seasons" in popular favor. There was immediately encouraged a better method of voice production, more style and finish in the local singers, which were a great gain.

And so the early history of vocal music in Philadelphia goes on. Jenny Lind, Henrietta Sontag, Mario, Grisi, Brignoli, Lagrange, Albani, each passed on his way, but left an indelible impression behind. Nor must the influence of the English singers be forgotten. Castle and Campbell, the Seguins, Parepa Rosa, Marie Roze, Conley, Tom Karl, &c., singing in the language that all could understand, helped to popularize singing as nothing else could. It is only necessary to add that the growth of a taste for better things has been steady, even if it has been slow. To the teachers of the art of singing must great credit be given; to old Ettore Barili, the uncle and teacher of Adelina Patti, a singing master of great talent and a good musician; to Edward Giles, a fine boy choir trainer; to Michael H. Cross, the conductor of the old Abt, the Cæcelian, the Orpheus, the Eurydice choruses, a gentleman and a scholar as well as a musician; to Charles M. Schmitz, the conductor of the May Festival Chorus, the Philadelphia Chorus and the Germania Orchestra; to William Wallace Gilchrist, composer, singing teacher and conductor, who has always stood for what is good in his profession; and to many others whose talents were less perhaps, but without whose help the result could not have been attained.

* * *

The obstacles in the way of the advancement of music in Philadelphia have been two—the Quaker element and the large area over which the city is spread. Hard headed, but soft hearted, shrewd and frugal, conservative and exclusive, despising all worldliness in theory, but fond of the good things of life in practice, it is no wonder that music found no encouragement from the Quakers. Even in the early years of the city's life they were warned against "going to or being in any way concerned in plays, games, lotteries, music and dancing." Indeed, the history of the musical development of Philadelphia is one of long struggle against Quaker traditions. Then, too, the

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Quakers, being the first upon the ground, contained the oldest and richest families. A Quaker aristocracy soon sprang up, the most exclusive of exclusive things, the salt of the earth, without which the rest of the city had lost its savor. The passport to the inner circle was not virtue, as in the case of the ladies of the Musical Fund Society, nor money, nor brains, nor artistic ability, but the accident of birth within a prescribed set.

How could vocal music, the most social of the arts, requiring that men and women should meet together in harmony without a thought of social distinctions, prosper among such people? But the world moves on to greater freedom of thought and action, and even the Quaker religion and pride of race have not been able to stand against it. The blessing of birth in Rittenhouse square, and the curse of birth north of Market street, have each grown less, and now one finds some tolerance even among the ladies and gentlemen of the inner circle. And with a freer intercourse between those who love to sing, there came an increased desire to improve, which cannot be overestimated in summing up the causes of the development of vocal music in Philadelphia.

Philadelphia in its growth gradually absorbed the surrounding towns until it merited the saying that it was the largest village in the world. Each of these little towns was separated from the city proper by from 2 to 5 miles. To the rich with their carriages this was nothing; to the middle and poorer classes it was a bar to social intercourse impossible to overcome. To walk 3 miles to a rehearsal or concert and then to walk home again at midnight was a task that only the most enthusiastic music lover would attempt. As a natural result of its isolation, each part of the city had its separate culture, both musical and literary, and each, alas! its aristocracy (the Philadelphia curse) to narrow even its small circle. That there have been choral societies in Frankford, Bridesburg, Germantown, West Philadelphia, Chestnut Hill and Camden in spite of this shows, I think, a very strong natural love for singing in the people of Philadelphia. Not one of these societies could call upon a sufficiently large number of music lovers to support it; each one lived out its little life and died.

But the thickening of population, the increased railroad facilities, and the coming of the trolleys, have drawn the city into a compact mass. It is now a city, no longer a collection of villages, and it is making a splendid fight to be considered once more a musical city. After many spasmodic attempts it has had for the last few seasons its own opera. Melba, Ternina, Gadske, Lehmann, Kraus, Bonnard, Alvarez, Fischer, &c., under Mr. Damrosch's direction, have given some very fine performances indeed. A permanent symphony orchestra is in process of formation, and it is hoped that the coming

winter will see its first performance. The music in the churches, too, has greatly improved, but under present conditions a church choir is a very difficult thing to bring to anything like perfection. There is either lack of money, or uneducated clerical interference, or a music committee which prefers Moody and Sankey to Sebastian Bach. But the choirs under Mr. Pyne, Mr. Wood, Mr. Bialla, Mr. Thunder, Mr. Kollock and some others do very creditable work, and the outlook is for improvement, not for retrogression.

Everywhere we hear of choruses being formed, and paying expenses, too, which is after all the best sign of musical progress. There is the Drexel Institute Chorus, the Temple Chorus, the Y. M. C. A. choruses, the Treble Clef, the Fortnightly Club, the Orpheus Club, the Eurydice Club, and the thousand and one German Männerchöre and Sängerbünde. There is also the Mendelssohn Club of picked voices, under Mr. Gilchrist's direction, which sings unaccompanied part songs most beautifully. For the last two years Philadelphia has had a really adequate choral society, such a one as its rank among the cities deserves. Under Mr. Henry Gordon Thunder's direction this society of 300 singing voices, and no dead wood, has performed "The Messiah," "Elijah," Verdi's "Requiem," Damrosch's "Mantilla Te Deum," Chadwick's "Phoenix Expirans" and Beethoven's Ninth Symphony. The concerts of the Manuscript Music Society have encouraged the singers as well as the composers, and the two symphony orchestras under Mr. Thunder and Mr. Stoll have given opportunities to local vocalists which few cities possess. The music schools of the city have all of them more or less good vocal departments, and there are many private singing teachers of great excellence.

Many of the solo singers have gained for themselves more than local celebrity. David Bispham is a Philadelphia product which European culture has polished; Giuseppe Del Puente, after a long and successful operatic career, has made the city his home. Marie Kunkel-Zimmerman, who made such a success at the Albany Festival; Agnes Thomson, a very charming singer; Helen Boise-Hunsicker, Emma Suelke, Reba Brice Whitecar, Kathryn McGucken are among the women, and John F. Braun, a young man with a very good tenor voice; the writer of this article, George Dundas, L. M. Zimmerman, Carl Schachner, James Fitch Thomson and Charles W. Graf are among the men. Indeed, the advancement of vocal culture in Philadelphia has been amazing to one who has followed it. The hotbed of Quakerism is producing artistic growth, and the time has come when the old Philistine sneer, "Out of Philadelphia cometh nothing good," has lost its significance.





MRS. PHILLIPS-JENKINS AND SOME OF HER PUPILS.

MRS. PHILLIPS-JENKINS is a native of Philadelphia, of Quaker parentage. She early showed a fondness for music, and when quite a child began the study of the piano. After a thorough education in the best private schools of this city she went abroad to pursue the study of music, though not intending to devote herself other than to the piano. During her first year in Paris she became interested in the voice, hearing so much of the different schools and methods, and with no idea of finally entering the field professionally she began the study which was destined to make such a change in her career and do so much for others. She had the good fortune to be for the first two years a pupil of Signor Ezzio Ciampi, a cousin of Delle Sedie, and an able exponent of his fine method.

Another period of two years was then passed by her with Madame Anna de la Grange, and while there she learned many noble impressions from this most gifted woman. After this she studied for two years more with Mme. Mathilde Marchesi, of whose teaching she cannot speak too enthusiastically and on whose method she has based her best results. During this long period of tutelage she was studying everything else which she considered necessary for the development of a teacher and of the art of bel canto. She became the friend of many celebrated artists, all seeming to take peculiar interest in this ambitious American girl. During her vacation Mrs. Jenkins visited many times Germany, Austria, Switzerland and Italy, hearing all the music she could, visiting the museums of art, she being a painter of no mean talent herself, and studying the history, customs and interests of the people she found herself among.

She is, as has already been seen, not a woman of one, but of many interests. She feelingly says, in speaking of herself, that "It all goes to make up the study of life; that, after all, is one's greatest teacher."

She is the wife of the Philadelphia lawyer and litterateur Owen B. Jenkins. While Mrs. Jenkins has been a professional teacher for only six years, yet she has attained a place at the top of the ladder, and is occupying to-day a deservedly popular and well earned position.

In a letter from Madame Patti after Mrs. Jenkins' marriage she writes: "I am glad you do not intend giving up singing, for I found you had a charming voice and your style most excellent, and I assure you I wish you more than success." In another letter to her Madame Patti said: "I was pleased to receive your letter. I was so delighted to hear of your success, and read the account of your pupils' concert with the very greatest interest, and with my best and sincere wishes for your continued success, believe me, yours very sincerely, Adelina Patti-Nicolini."

Mrs. Jenkins has already been called "the Marchesi of America." Her talent for getting the best possible re-

sults from every voice placed in her care is evident and is proved from the work done in her school and the positions gained by her pupils. She devotes herself entirely to the training of the female voice, and the following is a partial list of some of the many delightful singers she has placed before the public. She is a teacher of many of the amateur society young ladies of Philadelphia also, and she claims that these young girls of fashion are as conscientious in their devotion to her training as those who go into it for a livelihood.

Miss Flora Bradley has been studying with Mrs. Jenkins for only one year, and has accomplished much in that time. She had gone to many other teachers, but until she entered this studio no one had really heard the beautiful voice which achieved such a deserved success at Mrs. Jenkins' pupils' concert last spring. She has a rare soprano voice of exquisite quality, and before six months had elapsed she was recommended to the organist of Trinity Lutheran Church in Germantown, who gave her the position of soprano soloist in his choir, solely upon her teacher's recommendation. She was also given a salary suggested by Mrs. Jenkins, without even signing a contract. After singing here for four months, she was appointed leading soprano at St. Patrick's Church. Miss Bradley has sung with marked success at several concerts, where her bird-like notes and beautiful enunciation have called forth enthusiastic applause from her various audiences, and from the press and the critics. She intends studying for opera, and has both the voice and appearance to make a success.

Miss Boyle, the leading contralto of St. Patrick's choir, is another voice of rare merit brought out in this studio. Like the soprano mentioned above, she also found her best satisfaction while under the teaching of Mrs. Jenkins, after having tried many others. She has been a pupil here for nearly two years, and though she had a faulty vocal organ at the start, she had great hopes, and these have since been realized to such an extent that it is almost impossible to believe that such a complete transformation could occur. After the first few months of hard work she was rewarded by securing the position of contralto at St. Mary's Church. She was not there long before she was chosen by Selden Miller as first contralto of his double quartet choir at Holy Trinity Chapel. Much to Mr. Miller's disappointment, this gifted popular singer felt obliged to relinquish this position on account of being a member of the Catholic Church, but she was instantly offered that of leading contralto in the new St. Patrick's choir, and as Miss Boyle recently wrote to Mrs. Jenkins: "How can our work be otherwise than good with two of your girls singing here?"

Mrs. Smith, who before her marriage this past summer was Miss Elizabeth McCulken, and Mrs. Rice, who was Miss Edith Virden, are two pupils of Mrs. Jenkins' school

who are attracting the attention of all the music lovers in the city of Philadelphia. Mrs. Smith was the first of Mrs. Jenkins' pupils to seek a position as a professional singer, and, like all the voices which have followed, its beauty, clearness and evenness of tone were quickly recognized. Miss McCulken was engaged by William Thunder as leading contralto in St. Patrick's choir, and when Mr. Thunder was given the position of organist at St. John's he took Miss McCulken with him. Apparently liking the voices of Mrs. Jenkins' training, Mr. Thunder chose another of her pupils, Mrs. Rice, as his leading soprano, although she had never had any choir practice. Mrs. Rice's talent is remarkable; the purity and ease of her singing, the fineness and yet distinctness of her tone, her beautiful trill, and her even scale—all this, united with her superior musical intelligence, lead those who hear her to believe that she is a singer whose name will carry with it a glory that many cannot attain. She is studying diligently and soberly, and she says that if it had not been for her teacher no one would ever have heard her sing, for she had only a little voice with a great tremolo, and with no idea of ever using it before the public. Mrs. Rice's progress is a continued surprise to all who know her. Her ambition is high and the public may expect to hear much from her. She and Mrs. Smith appeared at a concert at Spring Lake in August last with Signor Campanari, who was most enthusiastic about their singing, praising highly not only their voices but the style with which they sang. Mrs. Rice, who gave a recital at Media last spring, will give one in Philadelphia this winter. With Miss Edith Freeman she has this year been appointed as assistant in teaching Mrs. Jenkins' Method.

Miss Freeman is another charming singer, whose first notes captivate her audience and hold them spellbound. She is the daughter of John S. Freeman, a prominent lawyer of Philadelphia, who is also a lover of music. Perhaps nothing can better illustrate the advancement of this young girl than the following letter written by her father: "It is a source of pleasure to me to send you a line of congratulation upon your phenomenal success as a teacher of singing. Your method of instruction, judged by its results, is certainly most excellent. The progress made by many of your pupils, both in the development of voice power and musical expression, is almost marvelous. I also desire to say that the progress made by my daughter during the comparatively short time she has had the advantage of your tuition has exceeded my fondest expectations."

Miss Freeman is contralto at the Wayne Presbyterian Church, a position she has filled with distinction for the past two years. Last spring she sang with Miss Steinbrecker in the cantata of "The Ancient Mariner," and this brought her into prominence as an artist for that kind of work, from which time she has received numerous engage-

ments, and notwithstanding that she had a severe cold that night which made her speaking somewhat difficult, her singing was exquisite; she is greatly interested in oratorio study, and this united with her fine talent for ballad singing has made her a valuable addition to the profession.

Miss Steinbrecker, mentioned above as singing in "The Ancient Mariner," is another of Mrs. Jenkins' pupils, highly gifted and justly popular in Philadelphia. She is a soprano in the Fourth Baptist Church choir, where Samuel Hermann is the director. She has for the past two years been soloist at the Treble Clef concerts, besides filling many important engagements in and out of the city, both as soloist and as soprano for the Fischer Quartet.

Miss Steinbrecker is one of the many pupils who owes all she knows about singing to Mrs. Jenkins. She was recommended to this school by a prominent organist of Philadelphia. Mrs. Jenkins saw in what was then a small voice of the most limited range the power and beauty she subsequently and rapidly brought out. Miss Steinbrecker was delighted at her progress, and now often says in speaking of it that no word of hers can adequately praise the method that has made her voice what it is.

Her engagements and various successes would fill many columns of THE MUSICAL COURIER. Miss Steinbrecker is one of Mrs. Jenkins' most finished pupils. Her temperament is thoroughly musical, and there is probably no better sight reader in the city of Philadelphia.

Mrs. McCracken is another of Mrs. Jenkins' pupils, and is a sister of Miss Steinbrecker. She is second contralto in the Holy Trinity Chapel. She has a splendid voice and much of the musical temperament of her sister. She is making rapid progress, and is sure to be heard from later. The Misses McEntee are two other sisters of much talent, and charming pupils of Mrs. Jenkins, who sing at St. Colomba's Church. Miss Bessie McEntee, the soprano, has a voice well adapted to church work, and of a quality that will develop into the best kind of tone for oratorio singing. She is very musical, and has a fine sense of perception in all that she does. She is somewhat overshadowed by her sister's great voice, whose surprising volume and brilliancy would make almost any voice pale before its splendid power. Miss Mary E. McEntee is contralto for St. Colomba's choir, and together the sisters sing, each admiring the other, and both admired by all. The contralto has a voice that promises a fine career should her progress during the next two years be comparable with that of the first year in this school. Her chest notes have force, depth and great sweetness, while the power and brilliancy of her medium and head tones surprise all who hear them. Like all the voices here mentioned, its range has greatly increased since becoming a pupil of Mrs. Jenkins, but Mrs. Jenkins claims this to be inevitable from her method of placing and training that most neglected part of most voices—the medium register.

Miss Emma Michael, who sings at the Church of the Assumption, is one of the most recent sopranos of talent that Mrs. Jenkins has received under her care and training. Of Miss Michael Mrs. Jenkins speaks most enthusiastically. She has a beautiful voice, fine temperament, and is an extremely intelligent student. One of Mrs. Jenkins' pupils' concerts made Miss Michael a convert to the methods of this teacher, and drew from her the appeal, "If you do not

teach me, I will not study anywhere." Her confidence and earnestness have resulted in phenomenal progress. Her voice is high, clear and flexible, and is sure of fine development.

Another one of the pupils of this school is Miss Bunting, a soprano, who sings at St. Mary's, and of whose ability as a singer and musician much may be expected. Then there is Miss Darlington, who sings at the First Church of Christ in West Chester, and Miss Montfort, another soprano, singing at the Methodist Episcopal Church in Hammonton, N. J., both young ladies of talent and pupils of this school.

There are many others, both in private and public life, who are taking the influence of Mrs. Jenkins with them.

MRS. RATCLIFFE CAPERTON.

RANKING with such teachers as Shakespere, Lamperti and Marchesi, Mrs. Ratcliffe Caperton, while making Philadelphia her home, is not in any sense a local teacher, her work being so distinctly national that it covers the entire country. Lamperti who was her principal master, and who gives her the distinction of being his only American representative, ranks her as a teacher with Sembrich as a singer. Her success has been remarkable, and she is widely known in all of the professional ranks of music.

In 1888 Mrs. Caperton went abroad to study with Lamperti at Dresden, where she took a four years' course, studying

Italian opera, and, after graduating with Lamperti, she studied German opera and Lieder under Jensen. After singing en tour in concert work at Berlin and other European cities, she went to London and studied with Shakespere and others, taking up English oratorio work. It was at this juncture that she had an offer to return to America and take a position in the vocal department at the celebrated Ogontz School. Later she established a studio in New York city and one in Philadelphia, dividing her time between these three places. Recently, however, owing to her largely increased patronage, she has given up her New York studio and is devoting her time entirely to the Ogontz School and Philadelphia, although her pupils come from all over the American continent. As previously stated, her success has been remarkable. Those who know her work best characterize her greatest strength as lying in the lines of her knowledge of voice placing and her knowledge of legato singing, also of the power to explain it. She has a wonderful gift of imparting, and has turned out some of the finest professional talent in the country. Many of her pupils are singing in opera, and Madeline Brooks, who is so well known, now has charge of the Wolf Conservatory in Denver. Miss Brooks was one of Mrs. Caperton's most proficient pupils. Mrs. George Cornish, the pianist, who is now a teacher in Canada, was also a pupil. Paul Volkmann, the popular Philadelphia tenor, who has an engagement at St. Mark's Church, and Frederick Parkhurst, are others of her pupils. While much more could be said of the abilities of Mrs. Caperton, more is unnecessary, and therefore would be superfluous. It might be said, however, that Mrs. Caperton has done much to prove the futility of sending pupils abroad for the

highest culture of the voice. On this point Madeline Brooks wrote the following to the *Denver Critic*:

"To the many really gifted vocalists and struggling workers who go through such vales of misery in trying to find the light (and, alas! the greater number never find it), who end in a ruined voice and bitter disappointment, I would say that with such a teacher as Mrs. Caperton there is no need to go to Europe to study voice culture. My progress in voice culture during the four years' residence abroad was impeded and obstructed by careless and incompetent masters and teachers of conservatories, until Mrs. Caperton (then a pupil of Lamperti) crossed my path, and through the searchlight of her knowledge and experience disappeared the evil effects of the vocal methods instilled into me by those whose only interest in their pupils was the price paid for lessons.

Mrs. Caperton made her first appearance in concert after



MRS. RATCLIFFE CAPERTON.

Philadelphia.

Of this latter class may be mentioned two contraltos—Miss Riter, who has the honor of being Mrs. Jenkins' first pupil, and Miss Donovan, who, although not as finished a singer as Miss Riter, has such a fine contralto that in listening to her one naturally thinks of the other. Miss Boswell is a mezzo soprano, whose beautiful ballad singing and charming manner are of especial mention. The same could be said of Miss Phinney, who has recently been given the position of leading contralto at Christ's Church in Germantown.

Mention should also be made in this article of Miss Rosalie Betz, the daughter of John F. Betz, Jr. She is the possessor of a beautiful mezzo soprano voice, and will make her first public appearance in the musical world at the next annual pupils' concert, after a preliminary debut at one of the semi-public musicals held at Mrs. Jenkins' studio, 1520 Chestnut street.

her return from Europe with the Thomas Orchestra. She sang with great success and received offers of concert engagements from Nikisch, who then conducted the Boston Symphony Orchestra, and from other organizations, but owing to her contract with Ogontz School, and also Walnut Lane School, Germantown, she was compelled to decline.

GILBERT RAYNOLDS COMBS.

DIRECTOR BROAD STREET CONSERVATORY.

THE career of Gilbert Raynolds Combs, director of the Broad Street Conservatory, is familiar to most Philadelphians and well known to many people in the United States. As the head of the institution which he directs he has risen high in the ranks of the profession and brought his conservatory into national renown. The equipment of Mr. Combs for the work of directing a school of music on the broad lines which have characterized his work from the beginning is of that character which gives him at once force and standing. Mr. Combs is one of the youngest of the profession and probably the youngest director of a large conservatory in America, having been born January 5, 1863.

He descended from a family of musicians, his father having been a distinguished pianist and composer, while his mother was for a number of years a foremost soprano. At an early age he became a proficient performer on the organ and piano, and he was for a number of years organist and choirmaster in several prominent churches of Philadelphia. He has also had wide experience in directing orchestras, and is himself an excellent performer on many stringed instruments as well as a composer of merit. Mr. Combs possesses the rare combination of being a fine musician as well as a business man, and to this latter talent may be attributed the success of his conservatory, which has been out of all proportion compared to other institutions of the same age.

Mr. Combs commands the confidence and respect of every first-class musician in the Quaker City. He has simply been successful beyond the ordinary, and beyond this no one need go. How well he is esteemed is evidenced from the fact that he is a member of all the local musical organizations of note, including the National, City and State Teachers' Association Board, and as a citizen of Philadelphia he occupies a high position, being called frequently into consultation on many public matters.

He has gathered about him an exceptionally brilliant and efficient staff of professional associates, who have been chosen for their capacity for artistic, attractive and successful instruction, as well as for their own individual musical attainments. Among his corps of professors may be mentioned Dr. Hugh A. Clarke, also professor of theory in the University of Pennsylvania; Henry Schradieck, the distinguished violinist; Preston Ware Orem, Mus. Bach., pianist and composer; Frederic Leonard, the great tenor, who has charge of the vocal department, and Henry T. Moulton, the distinguished English baritone.

Although the institution is but a little past fourteen years old, it has done a vast amount of work, and has accommodations for 2,500 pupils. Situated in the heart of Philadelphia, in a refined district of South Broad street, it has the advantage of being centrally located as well as being away

from the noisy business district. The conservatory, under the guidance of its master, has been nothing if not progressive and up to date. He has introduced every feature of applied music in all of its branches, and everything is modern, with the most approved methods in all things. While it does not seem possible for one man to give his personal supervision to such a vast amount of work, covering the tutelage of hundreds of pupils from all over the country, at the same time the equipment of this young maestro is of such perfect type that he not only accomplishes the business end of the conservatory with consummate skill, but also supervises the entire course of instruction in each department. Among other features of his work may be mentioned that he has introduced a pupils' symphony orchestra,

rated a system of free classes in harmony, elementary, symphony, sight reading, vocal and instrumental ensemble and orchestral work, which adds much to the liberal scope on which the conservatory is managed, and which adds much to the value of the pupils' work. Every year there are awarded five gold medals to ambitious and deserving pupils. While much more in the way of detail could be mentioned about the work of Mr. Combs and the Broad Street Conservatory of Music, it has already a too well established reputation and fame throughout the United States to need more mention here. All through the special and graded courses taken by each pupil is found the stamp of Mr. Combs' personality and individuality, and these have been the means of placing the Broad Street Conservatory in a position second to none in the country.

HUGH A. CLARKE, Mus. Doc.

HUGH A. CLARKE, Mus. Doc., is a native of Canada. He was taught first by his father, who was a professor in the University of Canada. He was born in 1839, but came when he was still a young man to Philadelphia, where he took the degree of Musical Doctor at the University, where he has since been engaged. Dr. Clarke is known over America for his proficiency as a musician.

He was for many years engaged in organ work, but has also composed a number of important works, including an oratorio, "Jerusalem," which has been well received and performed publicly many times. He has also written an overture and chorus, besides a number of books on musical topics, including some for piano and organ and many songs. He is a member of most of the musical organizations in the State of Pennsylvania, and no man is ranked higher.

FREDERIC F. LEONARD.

FREDERIC F. LEONARD is a native of the city of New York, and was born in 1868 in that city. His father was a well-known pianist, and his mother was popular in her day as a church singer.

He began as a boy in the Episcopal church choirs of New York city, and during that period sang in two leading choirs. At the age of eighteen he took up the practical study of music, including voice, under a celebrated English teacher, and for fourteen years he studied diligently. During this time he made two trips abroad, the first of which

was made seven years ago. On his second trip he studied with William Shakespere, in London, besides being with Henschel and Randegger in oratorio. In America he studied with Signor del Puente and Frank Herbert Tubbs, of New York. While he possesses a tenor voice of splendid quality, Mr. Leonard concluded that his forte was that of teaching, he having a gift of imparting to a marked degree, and he has been at this work for the past eleven years. He has been in Philadelphia since 1884 as a resident; in fact, he began his professional career there. He was teaching in the Hazeltine Building when it was destroyed by fire several years ago, and after this he had a studio in the Odd Fellows' Temple.

For the past five years he has been connected with the Broad Street Conservatory, of which Gilbert Combs is director, and here he has charge of the vocal department.



GILBERT RAYNOLDS COMBS.

Philadelphia.

numbering some forty instruments, which he directs personally, giving each week a Monday evening public rehearsal. At these rehearsals the symphonies, standard overtures and operatic selections are not only studied, but also performed with an artistic finish and style that reflect credit upon both the orchestra and director.

A valuable adjunct to the conservatory is the library which is owned by Mr. Combs. It contains a large and valuable collection of instructive books on theory, biography, æsthetics and books of reference, besides complete works of the classic schools, with the latest revisions, and operatic and oratorio scores, all of which are accessible to the pupils at will. There is no superficiality permitted in the institution, and the pupil who holds a diploma signed by Mr. Combs is sure of a broad musical education, and to reflect credit upon himself or herself. He has inau-

This latter position he has held for three years, taking charge of this in 1897.

Of Mr. Leonard's abilities it might be said that these have dated from his childhood, his gift of instructing others having been especially notable. His theory is that the foundation of all artistic singing is the control of the breath, and he makes a strong point of the proper use of the registers and all that pertain to the art of breathing. His own voice is a lyric tenor of fine quality, and is of unusual evenness of register. As a teacher he has been a pronounced success at all times, and is highly esteemed by his pupils and at the conservatory.

CONSTANTIN VON STERNBERG.

TO no one musician at present living in Philadelphia do the people owe more for the Quaker City's prominence in the musical world than to Constantin von Sternberg, the concert pianist and composer. Mr. Sternberg has been too long before the American public to be merely known in and



FREDERIC F. LEONARD.

Philadelphia.

around Philadelphia, and while his school of music and domicile are there, he must, first of all, be known as an American artist.

As the sketches presented in this series of National Editions of THE MUSICAL COURIER are for a permanent record, this brief account of Mr. Sternberg will merely contain his chronological biography without going into details as to his artistic merit, although it may be said that, as a pianist, there are few men to-day who are his superiors.

Mr. Sternberg was born in St. Petersburg, Russia, in 1852, of a distinguished lineage of Russian nobility. His father was a major in the Imperial Guards, and he had selected for his son Constantin a diplomatic career, though later events shaped a different course for him. At the age of twelve he was sent to Leipzig to study music and general aesthetics merely as a general accomplishment, but music so completely dominated his soul that he resolved to make it his lifework. This course resulted in a severance of his family ties, the rupture extending over a period of ten years, but his artistic triumphs finally became so marked that they were no longer to be doubted and he was again taken to the family circle. His first studies were under Moscheles, Hauptmann and Reinecke. After this he became conductor of operas, in which capacity he officiated for a number of years, during which time he filled several responsible positions in Germany.

It was at this stage of his career that a most dramatic incident took place, in which Moszkowski, the famous composer, then only nineteen years of age, played an important part when he brought young Sternberg into the house of Theodore Kullak, who won him back to the piano and kept him for two years practically as his guest. It was here that young Sternberg paid a short visit to Liszt, who showed a great personal interest in him, and from this point the young artist started out as a concert player and composer, soon achieving much fame and making it desirable for an American manager to bring him to this country. Arriving here in 1880, he has since then spent all of his win-

ters here, his summers being utilized for gathering new ideas in Europe.

Mr. Sternberg has had many advantages over most of the living artists, in having had the approval and the friendship of some noted European rulers, as well as most of the great European artists. Emperor William I. of Germany and Alexander II. of Russia bestowed upon him great distinction, and the Grand Duke of Mecklenburg appointed him court pianist, while many of the foremost men in the musical world have expressed their esteem for him by dedicating some of their best works to him, and showing in other ways their evidences of esteem. He has had given to him autograph photographs of such distinguished musicians as Tschaiikowsky, Saint-Saëns, Guil-mant, Mozart, Von Bülow, Rubinstein, Liszt, d'Albert, Joseffy, Sauer and many others.

In point of literary value Mr. Sternberg ranks with the best American authors, and he now has in process of completion a work which is sure to make a distinct impression upon the musical scholars of the world. He has lived in Philadelphia since 1890, and it may be said that he stands in this country as an anti-specialist, being erudite in almost every modern language, as well as in Greek and Latin—a philosopher and writer in the musical as well as the highest literary sense.

Mr. Sternberg is nothing if not original, and while it may be said that he is possessed of certain individualities, these are but the marks of his genius, and his friends are named in legion. The present season has found Mr. Sternberg once more as a star concert player.

RUSSELL KING MILLER.

PERHAPS no young man is better known in the musical profession of Philadelphia than Russell King Miller, the young organist and composer of this city. Mr. Miller is a native of Philadelphia, and was born May 10, 1871. He was educated at Princeton University, and took up music in 1890. He studied composition with Dr. Hugh A. Clarke, and took up piano with Constantin von Sternberg.

He then went to New York, where he remained three years with Philipp Scharwenka, with whom he studied composition. He also took up piano under Albert Ross Parsons, of New York, and studied the organ with Samuel P.

Warren during this same period. Before he began to study with Dr. Clarke he had, of course, been playing and studying some, but not to any extent. During his studies he was for two years instructor in harmony at the Scharwenka Conservatory of Music in New York, and in 1893 he was asked to return to Philadelphia to take a good church position as organist. This proved to be the Holland Memorial Presbyterian, in South Broad street. He remained there until the summer of 1898. Since that time he has been with the First Presbyterian Church in Germantown, where he is at present. Mr. Miller did not do any active public work until his return to Philadelphia. While he was stationed at the Holland Memorial he gave several series of organ recitals which were largely attended. In the past three years he has played altogether about 100 organ recitals.

Mr. Miller deserves great credit for the special attention he has given to American composers, and has had them in mind at all of his recitals. He has never played a program



DR. HUGH A. CLARKE.

Philadelphia.



DRAWING ROOM, BROAD STREET CONSERVATORY.

Philadelphia.

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without having the work of some American composer on it. Perhaps it might be said that the great strength of Mr. Miller's power as an organist is his expression and his fine technic. He has worked under the French school of composition, and handles the instrument with some skill. He treats the organ orchestrally, and gets the best effects out of it in this manner. One of his strongest points in organ playing is his treatment of tone color, which he does most beautifully. While he has a great reputation as an organist, perhaps the future of his work will depend upon his composition. He is very brilliant in this line, and especially so in organ composition and church music.

He has already published a number of works, his op. 1 being the Berceuse and Waltz for piano; op. 2, three songs; op. 3, six Christmas songs for children; op. 4, Scherzo Symphonique for organ; op. 5, Scherzo Waltz for piano; op. 6, two organ pieces, Nocturne and Epilogue; op. 7, a Festival March for the organ, which took the first prize of the American Organist Guild in 1898; op. 8, Ricordanza for piano. It is the Festival March which has given Mr. Miller his greatest prominence, he having been victorious over 158 of the leading organists of America. At his age this is considered a rare compliment indeed. Besides these compositions, which have been dignified by being opused, he has composed a number of church pieces, published without any opus number, including a "Benedictus," "Turn Thy Face From My Sins" and an "Agnus Dei." He has much in the way of composition still in manuscript, including some larger works that have been spoken highly of by a few of his intimate musical friends who have seen them.

It is a rule of Mr. Miller not to publish anything until it is at least two years old. The inspiration comes to him for his composition, and he lays it aside until it has had time to redevelop, so to speak, in his own mind. He is a director of the Manuscript Society, of Philadelphia, and holds the highest possible position in the musical fraternity of his native city. He was teaching in the Sternberg School of Music for four years, and resigned last winter, having all he could do on the outside. He was one of the founders of the American Guild of Organists, too. In 1899 he received a \$50 prize offered by this organization the best organ composition. He has been congratulated all over the country for this important work, the name of which has already been mentioned. It is dedicated to Charles M. Widor, the famous French organist, who is ranked by many as the first of the French organ school. This composition is orchestral in effect, and is, according to his theory, of orchestral effects in treatment. It has a fine tone color effect, and is destined to be a popular work.

Mr. Miller has had much encouragement from Edward A. MacDowell and other American composers. In addition to the other organizations named, he is a member of the American Organ Players' Club, of Philadelphia, in which he stands high.

HELEN BOISE HUNSICKER.

MRS. HELEN BOISE HUNSICKER occupies a position in the musical world peculiarly her own. She is not merely a singer; she is a musician as well. When a young girl an illness robbed her for a time of her voice,

which in early years had been remarkable for sweetness and power.

She therefore began her musical education by the earnest study of the piano, to which she afterward added that of harmony and composition. This foundation stood her in good stead later, when she took up the study of singing, at first merely as a means of cultivating a singing touch on the piano.

Under the training of Frederic S. Law her voice developed so rapidly that she was offered a church choir position, which she accepted as an aid in defraying the expenses

script Society, and is proud of having been the first singer in any city of the world to give a song recital consisting wholly of works by resident composers. Four such programs have been given at her recitals, and on two occasions she gave reception recitals to the local composers, each time singing a score or more of songs, with the composers acting as accompanists.

After three years' study with Mr. Law, by his advice she placed herself under Madame Cappiani's instruction in New York, and later became a pupil of Frank Herbert Tubbs, also of New York. Since 1891 Mrs. Hunsicker has spent a part of nearly every season in investigating and studying the principles of voice culture as illustrated by eminent European teachers. In addition to Shakespere, in London, she has profited by the instruction of Bouhy, Trabadelo, Sbriglia, Koenig, Delle Sedie, Madame Ziska and Madame Marchesi.

While fully appreciating all that European study has done for her, Mrs. Hunsicker is thoroughly loyal to her teachers at home. Though for the sake of artistic finish and experience she makes periodical trips to Europe, she is convinced that American teachers are, as instructors, the peers of their confrères across the water. In speaking on this point to the writer, she said: "To no one can I accredit higher praise than to Frank Herbert Tubbs, of New York, under whose most excellent instruction the best part of my vocal art was developed; however, to my first teacher, Frederic S. Law, of Philadelphia, I am indebted above all for my love of the beautiful in music, and for a standard established during my earliest training, higher than which none other has ever been upheld to me."

This season Mrs. Hunsicker is devoting to teaching and study, singing only in church and at musical receptions, which she gives weekly at her charming home in Germantown. In April, 1900, she will return to Paris for four months' further study with Madame Marchesi and Madame Ziska. Upon her return home she will resume her recitals, which have been temporarily abandoned for the sake of study.

Mrs. Hunsicker is a native of Chester County, Pennsylvania, but has lived the greater part of her life in Philadelphia. She is the wife of a prosperous manufacturer, himself an amateur vocalist of no mean ability.

It is to his generous sympathy with her artistic aims and accomplishments that she ascribes the unfailing success which has been her portion during the ten years of her married life.

Residing in Philadelphia's loveliest suburb, she is the centre of an artistic social circle, dispensing a charming hospitality, gratefully appreciated by its fortunate recipients. Indeed, it is to her exceptionally happy surroundings, domestic and social, that the world of art at large suffers a loss.

In 1892, when in Paris, she had a most flattering offer from Fassi, the late well-known operatic agent, to appear in grand opera. It cannot be said that she did not waver for a moment at such a prospect, but her womanly instinct soon assured her that a happy home and a position such as hers were not to be abandoned lightly for a much more arduous, if more brilliant, career. She therefore refused the offer, much to the regret of some of her teachers, who saw in her every capability for the lyric stage.

Upon being questioned as to her first appearance, she



CONSTANTIN VON STERNBERG.

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of her musical education. Meeting with advancement in this field, and being called to a more responsible position in a prominent church, she changed her plans and determined to become a singer instead of a pianist.

She first came before the public in 1887, when she was appointed teacher of singing in the Philadelphia Musical Academy, where she had hitherto pursued her instrumental studies. The following season she inaugurated the first series of song recitals given by a woman in America. Since then Mrs. Hunsicker has given a series of such recitals in Philadelphia almost every year. These recitals have done a great work in elevating the standard of vocal art in the Quaker City. The strength and originality of conception revealed in Mrs. Hunsicker's art were a novelty and a revelation to the public, and she soon became a universal favorite.

She has always been a loyal champion of local composers, and out of over 300 programs has never given one which did not contain several compositions by Philadelphians. She was one of the first members of the Philadelphia Manu-

said that her first recollection of an "appearance" was as a child singing to an improvised audience of wood birds, rocks, trees, and grazing cattle. She declared that while she has lived to see many more distinguished audiences, she has never sung with more earnest and conscientious effort to please. Whatever the birds and cattle may have thought of her childish endeavors, wherever she has sung in the maturity of her powers she has never failed to charm the most discriminating audiences. Probably no tributes ever received by an American singer have been more voluminous than Mrs. Hunsicker's. Perhaps the best suggestion of the great power of her art was summed up in the following from a Philadelphia critic: "The peculiar charm of Mrs. Hunsicker's singing, so difficult to define, but so readily felt, seems to lie in a subtle something essentially her own, beyond either voice or technic, though excluding neither, which may be perhaps inadequately described as the soul of the singer seeking expression."

EDWARD M. ZIMMERMAN.

A QUIET and attentive pursuit of his calling as voice teacher, choirmaster and singer to an issue of gratifying success seems a correct epitome of the career of Edward M. Zimmerman.

Mr. Zimmerman was born in Wilmington, Del., where he began his musical career. His first choir position was at St. Andrew's Protestant Episcopal Church in that city, where he continued as solo baritone for two or three years. He then moved to Philadelphia, accepting a choir position with the Universalist Church of the Messiah. Since holding the latter place he has been identified with the choir of the Fifth Baptist, Memorial Baptist and St. Luke's Protestant Episcopal churches as musical director, achieving in this capacity a flattering success. His voice is a low baritone of smooth quality and of useful range. He has appeared in a number of the standard oratorios, and frequently in concerts and musicales. Voice teaching, however, has claimed the principal share of his energies, and the results of his work fully justify his choice of calling. He has had a share in the development of some of the best voices in his vicinity.

His teachers are Edward Giles, Miss Abbie Whinnery, Edmund J. Myer, Emilio Belari, John Howard and Georg Henschel. This direction of his studies, supplemented by an unstinted access to the abundant literature on the subject of voice; fifteen years' experience in the individual study of his pupils, a good musical equipment, an artist's

feeling, a teacher's native instinct and an individual way of "putting things" constitute the basis of Mr. Zimmerman's qualification and success as a voice teacher. He is particularly fond of working with crude and defective voices—if they are coupled with fair musical organization—

and his endeavors in this line have been attended by no mean result.

He has done some commendable work in composition. His efforts have been confined chiefly to church choral forms and songs. His studies in harmony, counterpoint and fugue were with W. W. Gilchrist and Dr. H. A. Clarke.

Mr. Zimmerman has been prominently identified with the Manuscript Music Society, of Philadelphia, as an official and composer member, and is one of the original charter members.



HELEN BOISE HUNSICKER.

Philadelphia.



RUSSELL KING MILLER.

Philadelphia.

MRS. MARIE KUNKEL ZIMMERMAN.

THIS gifted musician ranks among the best talent not only in Philadelphia, but in the country. She is becoming widely known as a singer of extraordinary ability.

Mrs. Zimmerman is a native of Baltimore, Md. Her musical proclivities manifested themselves very early. She began the study of piano at six years of age, and achieved a creditable proficiency. When her vocal possibilities became apparent she directed her energies to singing, and from the age of seventeen has figured prominently as a vocalist.

Her studies have been mainly directed by W. Edward Heimendahl, of Baltimore; Emilio Belari, of New York, and Georg Henschel, of London.

Her voice is a beautiful soprano of thrilling and elevating quality, and is as fresh as youth itself. Since the beginning of her career she has been continuously employed as a church singer. She is at present solo soprano at the Temple of the Congregation Keneseth Israel, in Philadelphia, where she has been since 1889.

Her tastes, her style, the incisive quality and dignified character of her voice and her general musical readiness pre-eminently fit her for oratorio and important choral work. In this field she is meeting a constantly growing success.

To her musical accomplishments she adds an attractive presence. Notable among her last season's appearances was that with the Brooklyn Oratorio Society in Verdi's "Requiem," when she won unbounded praise from both press and management. The following notices will serve to show the impression her singing made on that occasion:

From the New York World, February 2, 1899: "Some disappointment was apparent at the non-appearance of Mme. Emma Juch, but the excellent voice of Mrs. Zimmerman, who appeared in her stead, soon satisfied all, and left little to be desired to make the concert the musical success of the season."

Another from the Brooklyn Standard-Union of the same date: "After hearing Mrs. Zimmerman sing her first solo

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the audience realized that someone thoroughly familiar with the music had been secured. The new soprano's voice is exceedingly agreeable in quality, and its brilliancy recalls Mme. Clementine De Vere at her best."

The same tone marks two or three other notices of the same performance. So pronounced was her success on this occasion in the minds of the management that she was engaged for the immediately succeeding oratorio concert of the same society to appear in Buck's "Light of Asia," and the following bit appeared in the advance circular:

"For the coming performance Mme. Marie Kunkel Zimmerman, soprano, has been engaged, who, at the recent 'Requiem' performance, so surprised the audience and satisfied the music critics that her reappearance seemed imperative."

She will make still another appearance with this society in the coming season in Parker's "St. Christopher."

She sang also last season with the Philadelphia Choral Society in Beethoven's Ninth Symphony and Chadwick's "Phoenix Expirans." Her performance in these called forth the following comment from the *Evening Telegraph* of April 29, 1899:

"Without reflecting in the least on the other artists, we may pay a deserved tribute to Mrs. Kunkel Zimmerman, whose modest and self-respecting attitude in the cause of Philadelphia music has given her reputation well worth having. With a beautiful voice, with musical intelligence of the truest kind, and withal her modesty, courage which shirks no possible demand upon her, this very genuine singer is an honor to the culture of our city. There is nothing she cannot do and do well."

She sang also last season at the Albany May Festival, in Bruch's "Lay of the Bell"; with the Allentown Choral Society (her fourth consecutive season with this society) in Verdi's "Requiem," and in a number of other concerts and musicales.

She figures importantly as a vocal teacher, and a large number of enthusiastic pupils bear testimony to the excellence of her instruction.

As a composer she is on record in a number of beautiful songs.

EMIL GASTEL.

FOR many years Emil Gastel has been widely known in Philadelphia in the capacity of a teacher and singer. He is a native of Dresden, Saxony, and was born in 1847.

He began the study of music as a boy, taking up piano under local teachers in Dresden. At seventeen he went

through the Royal Conservatory in Dresden, where, for three years, he studied the voice, piano and harmony. He also took lessons in dramatic action, fitting himself for opera, and while at the conservatory he sang the principal baritone parts in Kreutzer's "A Night in Granada," Mo-

zart's "Figaro," Donizetti's "Lucretia Borgia," and also studied a number of roles in different plays given at the conservatory. His principal teachers were H. Doering, Ludwig Meinardus, Louis Röhr and Fred Wieck (father of Clara Schumann). After graduation he appeared in a number of concerts, and in 1868, when twenty-one years of age, he came to Philadelphia, where he has since lived.

In a short while he secured positions as a singer in churches and in a synagogue; was engaged as vocal teacher at the American Conservatory of Music. In 1872 he began his work as a vocal teacher at R. Zeckwer's Philadelphia Musical Academy, which position he held until 1882. After this he started his own private teaching classes, which he has since kept up, Mrs. Gastel being associated with him in the work. She is also a vocal teacher of prominence, making voice defects a specialty.

Mr. Gastel has two sons and one daughter, who are also in the profession. His daughter has a very fine soprano voice, and is studying for the opera. His sons are promising violin and violoncello players.

As leader of the Young Maennerchor, Maennerchor, Reinecke Club, Germania Glee Club and Polyhymnia, Mr. Gastel conducted numerous concerts, and also gave song recitals for a number of years, introducing the masterpieces of German song.

April, 1882, he conducted the Silver Jubilee of Archbishop Wood, being the organist of the Cathedral at the time. For many years he has played in different churches, and at present he has charge of an Episcopal choir.

As a vocal teacher his success has been beyond the ordinary, his pupils having been filling church positions for many years. His studio is located at 1533 Chestnut street.

GIUSEPPE DEL PUENTE.

SIGNOR DEL PUENTE needs little introduction to the public. He is known from one end of the globe to the other as a famous opera singer, and, while he has not yet retired from the ranks of professional opera work, for the last five years he has devoted such time as could be spared from his opera and concert engagements to the work of vocal instruction.

At this latter art he has been as successful as he has been in the roles of the opera, and numerous pupils in New York and Philadelphia and elsewhere bear testimony to the artistic excellence of his instruction. Signor Del Puente is a native of Naples, Italy, of a noble family of Spanish origin. He went through a course of musical studies at the Conservatory of Music in Naples, taking up violoncello and singing. It was in the town of Jassy, in Moldavia, where



E. M. ZIMMERMAN.

Philadelphia.



MARIE K. ZIMMERMAN.

Philadelphia.

he made his debut as a baritone at the same time as did the well-known tenor Campanini.

After this successful beginning he appeared in the leading theatres of Europe, among them the Apollo, of Rome; La Scala, of Milan, and the San Carlos, of Naples. Russia, France, Spain and Germany also claimed his attention for awhile. He was engaged over a dozen different times for the grand Italian opera by Mapleson, Gye and Harris, in London, where his popularity and talents gave him enthusiastic receptions always. Signor Del Puente has sung with all the great artists of the day, and has always been received with applause and enthusiasm for his artistic work as well as his gentlemanly instincts. He has received many marks of esteem from the leading musical societies of Europe, and has had the honor of singing several times before the Queen of England. Signor Del Puente has been the first to give in this country many great baritone roles in grand opera which have since become well known to the musical public. At the Metropolitan Opera House in New York on December 20, 1883, he created the role of Barnaba in "La Gioconda" of Ponchielli, with Nilsson, Fursch-Madi, Scalchi, Stagno and Novara. This was a triumph, and the press and audience received it enthusiastically.

There is much to tell of the operatic career of Signor Del Puente, so much, in fact, that in a sketch of this character much that is important must be left out. He created the role of Mercutio in Gounod's "Romeo and Juliet" at the Chicago Auditorium, December 10, 1889, in company with Patti, Fabbri, Ravelli, Perugini and others. On January 2, 1890, he again in Chicago created the grand role of Iago in the first American performance of Verdi's masterpiece, "Othello." On this occasion Del Puente was associated with the tenor, Tamagno, Albani, Sinnerberg, Castelmarty and Perugini. On September 9, 1891, Signor Del Puente created the role of Alfio in the first performance of Mascagni's "Cavalleria Rusticana." He also sang in the first performance of "L'Amico Fritz" and Pizzi's "Gabrielli."

Signor Del Puente's repertory is one of the largest and most varied of any operatic artist now upon the stage. It includes upward of seventy operas and comprises the principal works of the ancient and modern composers of Italy, France and Germany. His unapproachable style and his dramatic powers enable him to sing with equal success two such diverse parts as Figaro in Rossini's "Barber of Seville" and Telramund in Wagner's "Lohengrin."

A few of his greatest successes in this country may be named as follows: "Don Giovanni," "Barber of Seville," "Aida," "Rigoletto," "William Tell," "Carmen," "Il Trovatore," "Ernani," "Favorita," &c. The press criticisms of the great work of Signor Del Puente would fill volumes and are too voluminous to need reproduction here. They all tell admirably and fervidly of the great dramatic and operatic skill of this remarkable man. Signor Del Puente is personally one of the most charming men possible to imagine—courteous at all times, affable under all conditions, urbane and polite, he is the embodiment of the highest type of manhood.

Signor Del Puente's recent appearance in New York was an artistic success, his voice being in fine condition. His wife also appeared with him.

MME. HELEN DEL PUENTE.

MME. HELEN DEL PUENTE, who as Miss Helen Dudley Campbell is well known throughout the country on account of her Metropolitan Opera and concert work, will be remembered by all as the possessor of a beautiful contralto voice and for her general beauty of character. She has always been a popular favorite.

Madame Del Puente is a native of Indiana, and was born in Indianapolis, although reared in Louisville, Ky. Coming to New York, she laid the foundation of her style by a

perfect art, she is worthy of the position which she holds as one of the galaxy of great artists produced in this country. She is now co-operating with her husband, Signor Del Puente, and between them they have many of the best soloists in the churches of Philadelphia and other American cities. They have very many pupils constantly coming from nearly every section of America, whom they are carefully preparing for public positions, and in many cases including operatic roles. Their work in Philadelphia has been most gratifying, and their success has been entirely commensurate with their standing as artists of such unquestioned ability and as musicians.

MISS KATHRYN C. MCGUCKEN.

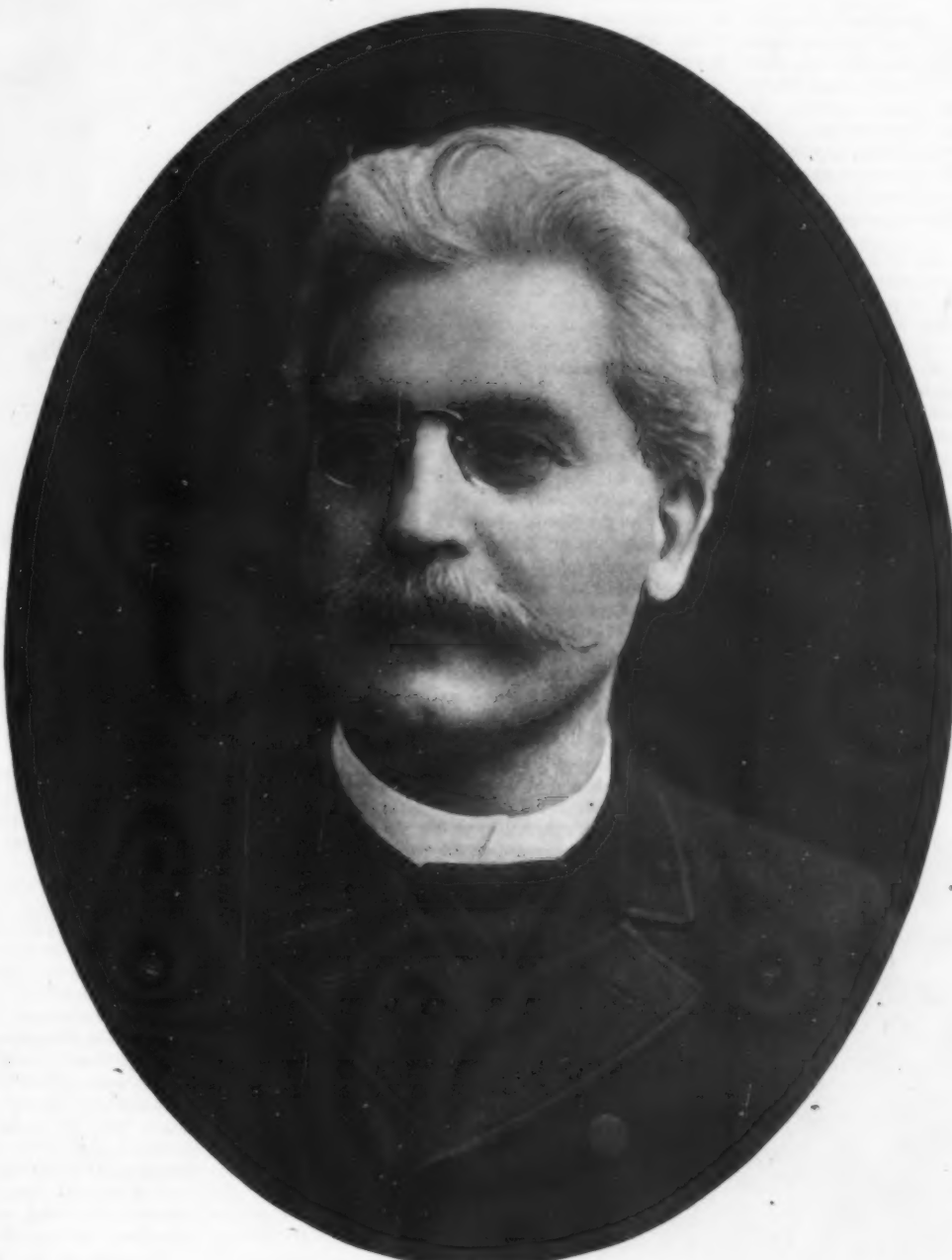
OF Miss Kathryn C. McGucken, the well-known contralto, the following lines written by a musical enthusiast will give, probably, the best suggestion of this lady's worth as a singer:

"I remember, some years ago, attending a local, unimportant, perhaps, charity concert somewhere in the suburbs of Philadelphia—such an affair as one goes to through a dutiful, though misgiving, martyr-like indulgence frequent in life when endurance is suffering for sweet charity's sake, or the result of importunate solicitations for some impecunious artist. 'Twas on an occasion like this that the audience was carried into that unexpected reward sometimes vouchsafed to self-abnegation. Miss McGucken sang! I heard her for the first time. She did not then sing as she does now—not by long odds—but the voice was there; the personality of the woman was there, and she filled me with a sense of enthusiasm that I have never forgotten, and which has ever since compelled an interest in her career.

"Gradually, but surely, she has stepped into rank of vocal art, making stride after stride, until to-day Philadelphia, so slow to recognize any local talent, gladly concedes to Miss McGucken the sweet flattery of appreciation. Mme. Emma Nevada, that genuine woman, as well as artist, when she heard Miss McGucken sing, said of her: 'The divine spark is there; she made me weep.' Miss McGucken carries conviction to you. Her sweet voice is pathetic, personal. In Bemberg's 'Jeanne D'Arc' she is the

dramatic maiden fanatic guided into those tender, weird musical cadenzas that Bemberg knows so well how to produce. When she sings in oratorio her dignified and sympathetic demeanor, added to the resonant and stirring quality of her voice, gives one an impression of broad, true religion."

Miss McGucken was born in Philadelphia, and is an unspoiled product of the Quaker City. She is a beautiful woman, tall and stately, and one of strong personality. Her voice, now so finished and under such perfect control, at one time gave her great uneasiness owing to a dark quality of tone that threatened to cling to it in spite of her many efforts with various professors to eradicate the difficulty. It was not until she studied with Henry Gordon Thunders, under whose guidance she still continues, that the beautiful clear tone of her voice came out in all its richness, entirely cured of the troublesome defects. Miss McGucken, therefore, claims that she has studied with but one master. Her range is phenomenal, going from low C to high B flat. She is one of the few that can sing the part of Delila in Saint-



EMIL GASTEL.

Philadelphia.

three-year course with the late Gotthold Carlberg, and after his death she studied four years with the celebrated Madame Cappiani, and to the latter Madame Del Puente ascribes the credit of her excellent school of vocalism. She was with the American Opera Company for one season, filling the roles allotted to her very satisfactorily; with the Boston Ideal Opera Company for one season, and she has appeared with brilliant success in the concerts of Theodore Thomas, Dr. Van der Stucken, Gericke and Neuendorff.

Madame Del Puente has a rich, velvety voice in the lower register that is said by all who have heard her to be simply delicious. Her tone production is perfect, her vocalism most flexible, and in many solos she is unapproachable for her interpretation, which is always musical and very dramatic. Madame Del Puente was the prima donna in the last concert tour of Gilmore's Band, and she everywhere met with the greatest success, carrying everything before her.

It is sufficient to say of her—and it is only simple justice—that by her exquisite voice, her admirable method and

THE MUSICAL COURIER.

Saëns' "Samson et Delila" without transposition. Her principal choir work has been done with the late Michael H. Cross at Holy Trinity, with William Noelsh at Adam Jeshurun Synagogue, and at St. James', under Henry Gordon Thunder. Of her concert work much can be said. It embraces oratorio with Max Heinrich, and Trebelli in "The Messiah" and "Elijah," besides the symphony concerts by the Thunder Orchestra and the Philharmonic. She appeared last year at Carnegie Hall, New York, with the Paur Orchestra with great success. Repeated engagements at Roanoke, Va.; Phoenixville, Allentown, Wilmington, Camden, Pottstown, Reading and other cities in the adjacent vicinity of Philadelphia attest the appreciation shown to this charming artist in those places.

One of the best evidences of the popularity of Miss McGucken is contained in the following from the Philadelphia correspondent of THE MUSICAL COURIER in January, 1899: "Miss McGucken was intrusted with the alto solos, and her reading of 'O, Rest in the Lord,' was deservedly applauded." Of her the Philadelphia Telegram said: "The tender richness of Miss McGucken's contralto, which we have before now remarked on with admiration, gave every due emphasis to that role." These are merely a suggestion of the hundreds of fine press criticisms received by Miss McGucken.

At another time the *Inquirer* said of her: "Miss McGucken's voice is resonant and sympathetic, her intonation pure and her style of singing is full of sentiment. The air 'He Was Despised' was given in broad and tender fashion." The *Item* said: "Miss McGucken was heard to advantage in the contralto role, which contains some of the most inspired music in the oratorio. She was always intelligent and broad in her delivery, and especially in 'He Shall Feed His Flock,' but most of all in 'He Was Despised.'"

MARIE HALLOCK.

ONE of the musical sensation of the season of 1898-9 was the debut of Marie Hallock, the brilliant young pianist who had only recently returned from her studies abroad. Although she appeared only a few times after her return, her work was of such exceptional value and ability as to lead all who heard her to predict a pronounced and lasting success. She is of Eastern origin, being a native of Asiatic Turkey, from Oriental ancestors.

Her family is one of the oldest of the East, and dates back to the third century after Christ, the full lineage being



SIGNOR DEL PUENTE.

Philadelphia

recorded from that time up to the present. She was born in Beirut, on the coast of the Mediterranean. Her father was a native of Massachusetts, and was himself descended from the American pioneers, the Hallocks having first landed in this country in 1636, settling in Connecticut. It is one of the oldest New England families. Her mother's family name is Tabbet, the oldest in that section of Asia Minor. The family became wealthy by importing petroleum

into the East, and it is one of the most prominent in that country.

Miss Hallock inherited her musical talents from the maternal side. In her family has also been a long line of distinguished linguists. She is now the wife of Frank L. Grunewalt, a distinguished young physician of Philadelphia. She studied music at the age of five under an Italian master in the East at Beirut, and her mother was a noted beauty. In this country Miss Hallock took up the study of music at a Quaker school near Philadelphia. She was later with Maurits Leefson for eight years, when she went abroad to Vienna, where she remained with Leschetizky for three years. She owes much of her tutelage, however, in Vienna to Fräulein Prentner, one of Leschetizky's able assistants.

On her return to America in 1898 she was at once engaged by Carl Lowenstein, who had charge of the now celebrated Waldorf-Astoria concert series. She was to have been associated in this work with Sara Anderson, Max Karger and Marie Engel. The failure of the Lowenstein series gave her little opportunity to do much work for that season, and hence she was at a disadvantage. She has spent a greater portion of the time since then getting ready for the present season. Miss Hallock has an unyielding ambition, and is possessed of marvelous ability to master whatever she undertakes. She recently went to Pittsburg and played for Manager Wilson, of Carnegie Hall, and also for Victor Herbert, director of the Pittsburg Orchestra. When the latter heard Miss Hallock play he said: "You will do for any orchestra, Miss Hallock; go back to Mr. Wilson and ask him to give you some dates."

Although overwhelmed with applications, Manager Wilson complimented Miss Hallock by giving her two engagements for the present season with the Pittsburg Orchestra. She has only recently returned from Boston, where she played with the Kneisel Quartet in practice, in order to see whether she was fitted for playing a concerto with that famous organization. After hearing Miss Hallock, Mr. Kneisel turned and said: "That will do, Miss Hallock; you can play an engagement with my orchestra." To the credit of Miss Hallock be it said that she has never permitted anyone to assist her in her musical career. She began the career of a professional musician in order to aid her father at the time of his failure, which swept away the family's fortune. Her mother died while Miss Hallock was an infant, and she was determined to succeed on her own abilities. She has paid her way through all of her studies with her own work, and all of her successes have come without aid from friends.

Miss Hallock's American debut was made in Philadelphia, where she played with the Symphony Orchestra, under Mr. Gilchrist, and she was highly successful. Probably the best and fairest tribute of her playing may be summed up in what was said of her by the *Evening Bulletin*, of Philadelphia, on the evening of her playing with the Gilchrist orchestra: "Miss Hallock's success was unqualified and well merited when she is placed in comparison with the leading artists of the piano. She at once conveys the impression of power and authority, and her command of the instrument is evident as soon as she touches the keys. Her fine technique is not only backed by a sure tone of purity and distinction, but by a keen appreciation of what the composer intends."

WILLIAM STOLL, JR.

FOR many years William Stoll, Jr., has been a commanding figure in musical Philadelphia. He has long been distinguished in wielding the baton in orchestral work, and also violin playing, the latter being his favorite instrument. He has been for many years director of the Germania Orchestra, the oldest orchestra in the city, and which has continued to keep him prominently before the public. His work in this capacity has been of that character to always compel admiration, and their concerts have ever been characterized by the finest work under his able hand as the guiding genius. Mr. Stoll, also, is the first violinist of the Beethoven String Quartet, the most famous organization of the kind in Philadelphia, though not the oldest, it having been started in 1893. The quartet is composed of William Stoll, Jr., violin primo; E. A. Brill, violin secundo; Richard Schmidt, viola, and R. Hennig, 'cellist. This quartet has held together all this time, having played the works of Haydn, Mozart, Mendelssohn, Beethoven, Schubert, Grieg, Raff, Rubinstein, Borodin, Dvorák, Brahms, Bendel, Josef Miroslav, Weber, Sinding (piano quintet), Carl Goldmark (piano quartet), Sgambati (piano quartet), and many others.

During his career as an artist and director Mr. Stoll has received many testimonials, and few are regarded as his equal in his line. As a violinist he shines among his fellows, a place won through work and intellectual capacity. He is a native of Philadelphia, of German parentage, his father having been a famous clarinet player. He began to show his fondness for music at six years of age, taking up

the flute. He was a protegee of Koppitz, a noted player of that day. Later on he took up the violin and appeared at fourteen in concert, playing only classical music, and making a hit.

He studied under local masters, taking up harmony, counterpoint and fugue under Henneman, and the violin with



MME. DEL PUENTE.

Philadelphia.

Viegers, a noted teacher. Mr. Stoll is distinctly an American bred and taught musician, never having gone abroad for tutelage of any kind. The great Rubinstein paid him a gracious tribute on hearing him play, saying he had been taught properly in every sense, and was an artist of the highest order. He has made a concert tour with the Mendelssohn Quintet Club. His debut as a boy was in an air by Rodé. In 1884 he gave a series of concerts at the Academy of Fine Arts, which lasted the whole season. In 1882 he gave a series of symphony concerts at Horticultural Hall, with Charles H. Jarvis as pianist, Rudolph Hennig, 'cellist, and Mrs. H. H. Darling, soprano. Another concert was with S. B. Mills, pianist; John F. Rhodes, violinist, and himself as conductor of the orchestra.

One of the famous seasons under the régime of Mr. Stoll was in 1882, when he gave six series of orchestral concerts, having Mrs. Georg Henschel as soprano and Richard Zeckwer, pianist; Miss Whinnery, soprano; Rudolph Hennig, 'cellist; Hummelsbach, pianist, and G. Guhlmann, also pianist. These concerts were at the Academy of Music, and did much to add to the local fame of young Stoll.

The Germania Orchestra, of which Mr. Stoll is director, was instituted in 1856, and incorporated in 1860, thus making it the oldest in the city, and one of the oldest in this country. He is always successful at these concerts, and they are always well attended. He has the most admirable control of his men, does the most even work, and shows his skill as a musician by his interpretative abilities, he being considered most talented in this direction.

His work for the good of music in Philadelphia may be best summed up in the list of works he has presented in the season of 1895 and 1896, thus creating a public taste for the higher classes of music. The symphonies were from Beethoven, 8; Gade, 1; Goldmark, 1; Haydn, 3; Mendelssohn, 3; Mozart, 2; Raff, 4; Schumann, 4; Schubert, 2, and Kalilwoda, 1. The concertos were Beethoven, 2; Bruch, 1; Chaminade, 1; Chopin, 1; Godard, 1; Hille, 1; Liszt, 1; Mendelssohn, 3; Moszkowski, Mozart, Popper, Rubinstein, Schumann and Weber, 1 each. The overtures embraced Beethoven, Berlioz, Kauffmann, Gade, Litloff, Mendelssohn, 5; Nicolai, Wagner, 2, and Weber, 2; Goldmark and others. Besides these there were seventeen other selections of rhapsodies, suites, ballet music, &c., presented, all of the highest classical standing, and which made the series decidedly popular.

Besides these performances Mr. Stoll has appeared with his orchestra in other places, and always with that same success which has ever characterized his work. His press notices would fill many volumes, and he is perhaps one of the most versatile musicians in this country, as well as one of the ablest. He gives now much of his time to teaching piano and violin at his home, 2006 Arch street, and his time is about as well filled as he could desire it. Personally, Mr. Stoll is popular with everybody. He is a man of affairs, and is what cannot be said of many, a successful musician and man. Of course, in a running sketch of this



KATHRYN MCGUCKEN.

Philadelphia.

character, all that he has done cannot be told. He has always contributed of his means to uphold the dignity of Philadelphia music, and no enterprise went without his aid if properly presented and with proper commendation.

EDWIN ATLEE BRILL.

NO more distinguished violinist has lived in Philadelphia than the subject of this sketch, Edwin Atlee Brill, who is a native of that city. Although only thirty-three years of age, he has rapidly risen to the top of the profession, and no efforts could dislodge him from the high position he occupies. Mr. Brill comes of musical parentage, his father having been before him a distinguished violinist.

Young Brill began quite early, playing the violin by ear. At the age of six he began to take lessons on this instrument from his father, and began to play in public at the age of nine. At his first public appearance he played De Beriot's Seventh Concerto and the aria of Froelich. When he was eight years old he also took lessons from Mr. Hahn, of Philadelphia, a well-known violinist and teacher. He was with Mr. Hahn for six years. Later he went under the tutelage of Henry Schradieck, then of the Springer College of Music, Cincinnati, from which institution he graduated in 1886, playing on that occasion the Beethoven Concerto. At this college Mr. Brill took the Springer medal for superior playing. While there he studied harmony under the late Otto Singer and Charles Baetens, at one time the first viola player in the Theodore Thomas Orchestra.

Dwelling upon Mr. Brill's triumphs in Cincinnati, he organized his own Philharmonic Quartet and made a tour of the continent with his organization, of which he was director and first violinist, with Spiering, of Chicago; Lund, of New York, and Grau, of Cincinnati, all prominent and well-known musicians of to-day. This tour was more than ordinarily successful. Since his return to Philadelphia, in 1887, he has been teaching and playing in concert and orchestral work in Philadelphia. Mr. Brill organized in 1887 the Corker Hill Quartet, named after the location of the late Frank Thompson's residence. Mr. Thompson was president of the Pennsylvania Railway, and he esteemed Mr. Brill for his personal worth as much as he did for his distinguished abilities as a violinist. Young Brill received many attentions from Mr. Thompson, and he is now the owner of a fine Guadani violin that cost \$2,000, a gift from Mr. Thompson. This violin has ripened with years, and it is considered one of the most magnificent instruments in

the country. His Corker Hill Quartet played every Sunday evening for years at the residence of Mr. Thompson, and gave at that place the now famous series of Sunday evening musicales. At these musicales were played the quintets of Sinding, Dvorák, Brahms and others.

Mr. Brill has played as concertmaster in Henry Gordon

Thunder's professional orchestra since its organization; also in the Germania Orchestra as soloist, and as soloist in both, playing such pieces as Max Bruch's Concerto in G minor and also the Moszkowski and Saint-Saëns Rondo Capriccioso. He plays a full repertory of the highest type of violin music, and his technic and tone coloring on the violin are said to be of the highest standard of excellence. In the diploma received from Schradieck are contained these words: "He plays with an expression that is the peculiarity of inborn talent, and his technic is such as to enable him to play the most difficult violin music."

During the summer of 1889 Mr. Brill played with the Fritz Scheel Orchestra at Woodside Park, and also at the Export Exposition with the same orchestra. When Mr. Scheel heard that Mr. Brill was a pupil of Schradieck, he paid him the high compliment of saying that Schradieck was not as good a performer as his pupil. It is said that Mr. Scheel selected Mr. Brill as a soloist at the Exposition in order to show the New York members of his orchestra what there was in Philadelphia in the way of talent. Mr. Brill is also teaching in Philadelphia in addition to his playing, and he has large classes from the very best people of the city. He has many admiring friends, and is also a conductor of the Grace Orchestra, Wilmington, Del., which has thirty-five members.

HENRY GORDON THUNDER.

HENRY GORDON THUNDER is one of the best known and most prominent musicians of Philadelphia. He is a son of the late Henry Gordon Thunder, Sr., who was a native of Ireland, and for many years a resident and prominent musician of Philadelphia. The subject of this sketch was born December 15, 1865, in Philadelphia. He began to show evidences of musical talent at the age of seven, and at the age of ten took up the serious study of it. His father was, practically, his first and only teacher. He studied piano, however, under Charles Jarvis, but had previously studied piano and organ with his father up to the time of the latter's death in 1881.

After the death of his father he took the latter's former position as organist of St. Augustine's Church. He held this position as organist and choirmaster with a mixed choir and solo quartet and chorus. He next went to St. James' in West Philadelphia in 1887, but in 1890 he went to St. Patrick's, at Twentieth and Locust streets. Here he remained for three years, and then returned to St. James' as organist and director, which position he held until the fall of 1899. He produced with this choir Rossini's Mass, Cappoci's "Miserere," for five voices without accompaniment; Gounod's "De Profundis," and other great works. Some of these works have not been produced in other churches of Philadelphia. In 1895 he wrote a mass for voice and or-



MARIE HALLOCK.

Philadelphia.



WILLIAM STOLL, JR.

Philadelphia.

chestra, which was brought out by the Manuscript Society under his direction. He has also composed much in other lines, including a cantata, "Delosain and Erator," for soli, chorus and orchestra. Part of this was also done by the Manuscript Society. Another cantata of his was called "The Simorgh," for male voices, which has also been presented by the Manuscript Society. He has composed a number of church works.

Three years ago Mr. Thunder began the formation of the Thunder Orchestra, composed entirely of professional Philadelphia musicians, which he has personally conducted with success. His orchestra followed the concerts given by the Germania Orchestra, which were abandoned in 1896. Backed by the Musical Fund Society, and a number of amateurs who were interested in helping the work on, he organized his orchestra and gave a number of symphony concerts for the benefit of Musical Fund Hall. They presented a large repertory of standard works; last season ninety-seven different works by fifty-three composers—a wonderful record for so short a time. In the same year, 1897, he also started a choral society of 300 members, known as the Choral Society of Philadelphia. They gave "The Messiah" and Verdi's "Requiem" the first year; the second year they gave "The Messiah," "Elijah" and the "Manila Te Deum" of Damrosch. The last concert in April was one of the most ambitious ever gotten up. For the first time in twenty-five years in Philadelphia he had the honor of giving Beethoven's Ninth Symphony, and presented Chadwick's "Phoenix Expirans," also for the first time in Philadelphia, Mr. Chadwick coming over and directing the work personally. Mr. Chadwick expressed himself enthusiastically over the work of the chorus, and said it was one of the best he had ever directed. In addition the finale to the first act of "Parsifal" was given for the first time in the Quaker City.

This season's program of work for the Choral Society and Orchestra will be as varied in its extent as other years, and will include works by several American composers. Mr. Thunder has made a specialty of introducing local talent as his solo artists. Among these, as well as others from elsewhere, are Mrs. Zimmerman, Mrs. Thompson, Evan Williams, Carl Dufft, Charlotte Maconda, Antoinette Trebelli, Miss Kathryn McGucken, Mrs. Osborne, the alto; Nicholas Douty, John F. Braun, Charles Graf, Max Heinrich, Miss Jennie Foell, and others. After the death of the late Anton Seidl, Mr. Thunder was wired to direct his two remaining concerts in Philadelphia April 23, 1898, which he did successfully.

When Mr. Thunder presented Schumann's First Symphony he took the responsibility of altering the brass in the first movement, in order to make the effect originally in-

tended by Schumann, as shown by his letters. This was noticed by many of the music critics of the country and commented upon favorably. It was the first time it had ever been done in this country. In the early part of his career Mr. Thunder was connected with the late Michael

Cross in the Cecilian Society, and with Charles M. Schmitz with his Philadelphia Chorus. Mr. Thunder is now devoting much of his time to the general work of directing his orchestra and choral society, but in addition he does a large amount of teaching in organ, piano, singing and theory. He has one of the finest and largest of the three-manual organs in the country, built especially for him and which cost him \$5,000. It has the distinction of being the first trackerless organ ever built, and contains 1,100 bellows.

A feature of his work at St. James' has been his organ recitals. He was the only Philadelphia organist who gave a recital at the World's Fair by invitation of Mr. Eddy. In the summer of 1899 he went to Europe, where he married one of the daughters of the late John W. Forney, of the Philadelphia Press. During his stay in Europe Mr. Thunder was for a time at Bayreuth, and since his return to Philadelphia he has written much about that city for the Philadelphia papers. He has been the musical director of Miss Hall's school at Riverton, N. J., and at the Priscilla Braislins School in Bordentown, N. J. He has given two lectures on Wagner's "Parsifal," and will give others.

He has gone deeply into the tonic-sol-fa system and the Galin-Paris-Chevé system; at one time his choir at St. Patrick's sang entirely on a modification of these systems, in which the minor scale was treated in the same logical manner as the major is in the two above-mentioned systems. In order to do this he had to have a printing establishment put up in his own house, where all the music for choir use was printed directly for him. He has, however, abandoned this because he does not think it utilitarian, the system being only useful in case it could be adopted universally.

ARTHUR L. MANCHESTER.

THE glamour which has so long surrounded the foreign educated musician is rapidly being dispelled, and as the years go by the strength of the American born and American trained musician, whether he be artist or teacher, is becoming more and more apparent.

Perhaps no stronger instance of this could be named than that furnished by the career of Arthur L. Manchester, the well-known editor of the *Musicalian*, who is also a leading teacher of voice culture and singing in Philadelphia. Mr. Manchester, while not in the least decrying the benefit to be derived from a sojourn abroad, takes great satisfaction in being strictly an American educated musician. Although still a young man, he has exemplified the truth of the statement made at the beginning of this sketch by



EDWIN A. BRILL.

Philadelphia.

his steady advance to a position of honor and influence in the profession.

He is a native of New Jersey, and was born in 1862. Intended for the legal profession, he was given a thorough schooling in the English and classical branches, being prepared for the Wesleyan University. His musical tendencies, however, developed so rapidly that Blackstone was deserted for the divine art. His music study began when he was eight years old, and at thirteen he was officiating as church organist and teaching pupils, some of whom were twice his age. Three years were spent under the instruction of Richard Zeckwer, at the Philadelphia Musical Academy, where he graduated in theory, receiving his diploma after writing a fugue which passed the examiners without a correction of any kind. At this time he also studied voice with W. W. Gilchrist, whom he regards as one of the foremost of American musicians.

After his graduation, and before he had reached the voting age, Mr. Manchester was called to take the principalship of the Beaver Musical Institute, an adjunct of Beaver (Pa.) Female College. He had there the assistance of seven teachers, who were under his direction. He was also choir-master and organist of the Methodist church in Beaver, which position he held for four years. During his incumbency at Beaver he made a special study of the voice with Frederick J. Bussman, of the Royal Conservatory of Music, Munich, Bavaria, and a pupil of Madame Gazzaniga, of Milan. Mr. Manchester's work with Mr. Bussman was very thorough and far-reaching.

The success of his labors at Beaver gained him a call to organize the musical department of the State Normal School at Clarion, Pa., this work going forward so rapidly that a special building was erected for musical purposes. Here he remained for three years, and then, at the recommendation of William H. Sherwood and A. J. Goodrich, he took charge of the music department of Martha Washington College at Abingdon, Va., one of the best schools in the South, where his former successes were repeated. While at Abingdon, Mr. Manchester became an active contributor to several of the leading music journals of the day, and closing his connection with the college, he went North, establishing himself again in Philadelphia, where he became associate editor of the *Etude*, which position he filled four years, leaving it to take the editorial management of the *Musican*, when that paper was founded in 1896. He is still engaged in this capacity, and is using his literary abilities as a strong reinforcement of his strictly musical activity.

It should be said that Mr. Manchester pursued his investigations in voice training still further by study with Frank H. Tubbs, who speaks very highly of his abilities as a musician and a teacher of voice. In his work as a teacher Mr. Manchester is paying special attention to voice training, with particular reference to the needs of the many ambitious teachers who are unable to leave their own work for extended periods. His courses of daily lessons for one, two or three months enable teachers from all parts of the country to freshen up their methods of instruction, increase their repertory and bring new zest to their work. Many of his pupils are now busily engaged in honorable and important positions in different parts of this and other countries. Prominent among these are Mrs. Fannie Brown, who went direct from his instruction to take charge of a school in

Brazil; Miss Alice Altman, who was for a long time connected with Madame Alberti's school in New York; Miss Lucile Corbett, who has won eminence lately as a pianist, and and Miss Maude Heisler, whose rich, well-trained voice has gained her and Mr. Manchester many flattering words.

This does not, however, make up the sum of Mr. Manchester's activities. As vice-president of the Music Teachers' National Association, he is prominent in its councils and earnest in promoting its influence. As a member of the program committee of the Pennsylvania State Association he is now doing his part in preparing for the coming meeting at Allentown. He is a founding member of the American Guild of Organists, and is also a member of the cele-

excellent quality. He has sung the baritone parts in "Elijah," "The Messiah," "St. Paul," and other standard oratorios. His studio is located in the Weightman Building, on Chestnut street, in the midst of the musical fraternity, and most of his teaching is done there. He is, however, directing the studies of a large body of teachers in musical history and literature by mail.

MARY ALICE GROFF.

NO teacher of voice culture in "The Quaker City" has been more successful and, at the same time, more modestly retiring than Miss Mary Alice Groff, who is one of the Philadelphia representatives of the Marchesi School of Music in Paris. Miss Groff has drawn her patronage from the most exclusive circles of the city, and is to-day one of the highest ranking teachers in the art of voice placing. Her success has been beyond the ordinary, and her future is promising with the brilliancy of her present labors.

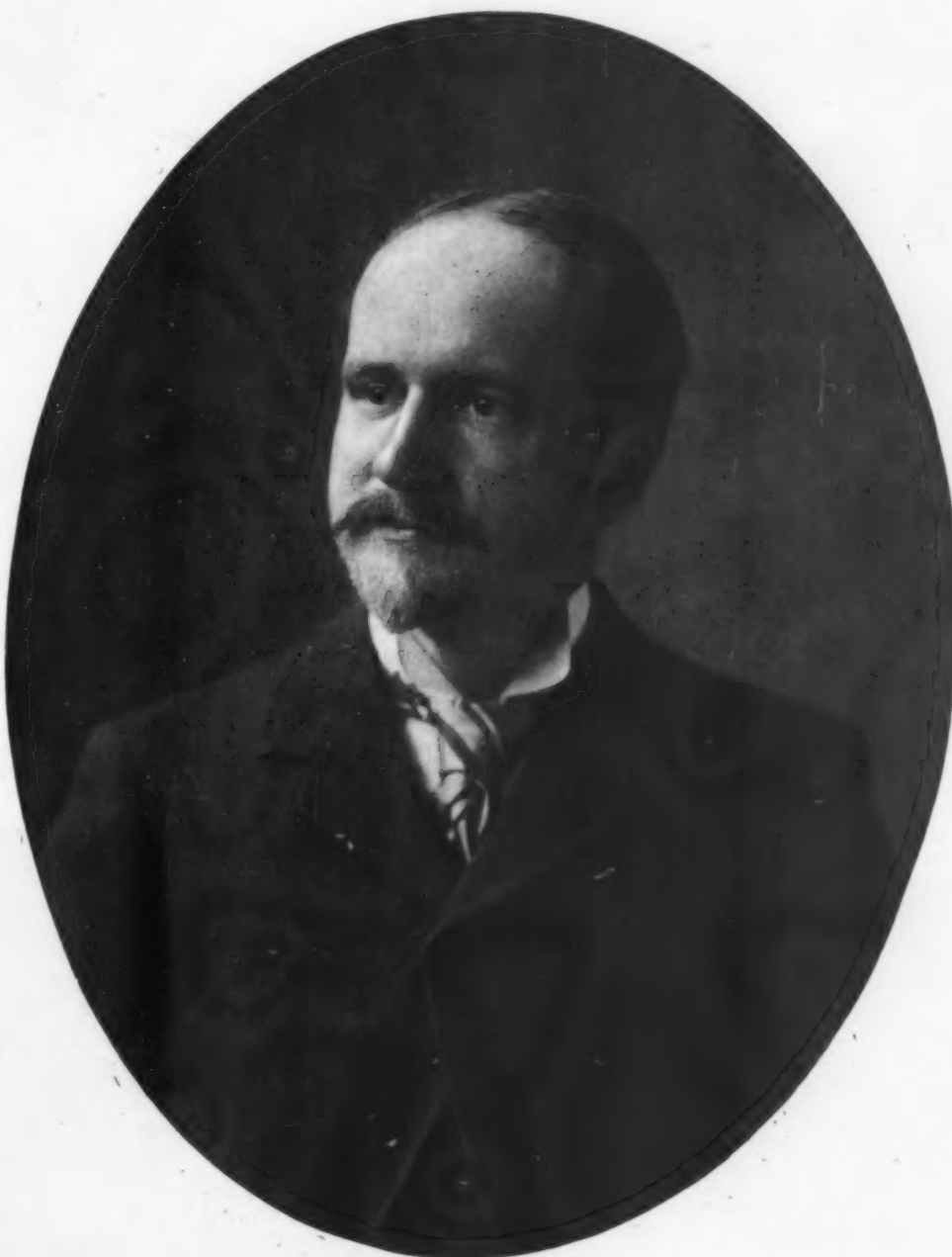
After having studied under the most favorable auspices during an extended sojourn in Europe, and having taken up the best styles of the finest artists of the world, she returned to America for the purpose of devoting her efforts to training voices for church, concert and opera singing. Miss Groff is a native of Baltimore, and inherits her musical faculty from her parents, her family being one having high artistic taste in music. Before she could speak she was humming tunes, and before seven sang with dramatic feeling, being able to handle very advanced things for a child of that age without any training.

Between the ages of eleven and thirteen she sang elaborate arias at her school in Baltimore in entertainments and concerts. She had taken only desultory training from time to time, but she had taught herself to be a good amateur, seeing and hearing all of the best talent because she had musical opportunities for so doing. In 1889 Miss Groff went to Paris to enter upon a professional course, having previously studied for three years under Dr. H. A. Clarke, of the University of Pennsylvania, who did much to direct the current of her musical taste and judgment. For two years she remained with Marchesi, who placed her voice as a mezzo soprano of extraordinary range, extending from double line C below staff to C in alt, a scope of three full octaves. How-

ever, it may be noted here that Miss Groff has never studied with the view of singing in public, as Madame Marchesi soon discovered her wonderful gift of imparting and induced her to devote her efforts to this part of her training. Madame Marchesi gave her every advantage to hear voices from all parts of the world, and spoke of her as one upon whom her own mantle would descend. Previous to going to Paris Miss Groff had received careful training in scientific phonetics from Alexander Melville Bell, of the Edinburgh University. He is the father of the Bell of telephone fame, and is the first scientific phonetist of the world.

Miss Groff has a diploma signed and indorsed by Professor Bell. She uses the methods obtained through him with great success in her work.

Miss Groff came to Philadelphia in 1891, fully equipped for her life's vocation, and she has been teaching most successfully since, having a studio in the house of her brother,



HENRY GORDON THUNDER.

Philadelphia.

brated Clef Club, of New York, and has been called on to speak before that body a number of times. He was on the program of the Indiana State Association to lecture on musical literature. As a lecturer he is winning his way steadily and surely. In addition to his lectures of a historical and biographical nature, he is now preparing a special lecture on "Some Phases of Musical History," which will be illustrated with stereopticon views, which have been collected at much cost and pains. His paper, the *Musican*, is devoted to educational work in music, and is conducted on the broadest lines, covering the ground for student and teacher alike. It pays particular attention to increasing the culture and developing the mental qualities of the teaching profession generally, without in the least neglecting the technical points in the work demanded of all teachers.

Mr. Manchester devotes as much time as he can spare from his teaching and literary work to public appearances as a soloist. His voice is a baritone of extensive range and



ARTHUR L. MANCHESTER.

Philadelphia.

Dr. Groff, one of Philadelphia's eminent physicians. Her first pupil was Mme. Louise Homer, who has been singing with the Grau Opera Company in London. Among her other prominent pupils are Mrs. Florence Tullis, who sang in Dr. Dana's church for several years, and Miss Mary Gill, who sings at Ogontz, and who is known as one of the best contraltos in Philadelphia. Miss Groff has catered exclusively for a clientele from the upper circles in Philadelphia, and most of her pupils belong to the Assembly set. All whom she has taught speak of her wonderful gift of imparting her art and of the influence of the great strength and womanliness of her character upon their own. Last year she gave a very select and successful concert, which was received with enthusiasm, and she had many letters paying tribute to this particular work.

While the stamp of her method was visible in this concert, the individuality of her pupils was perfectly conserved, and the tone production evidenced in all of them an even register and the most pleasing refinement of style. It was such a concert as had not before been heard in Philadelphia, and its superiority was doubly emphasized by the choice of the selections presented, which showed the broadest appreciation for all of the higher schools of vocal composition and no special bias toward any. While Miss Groff has not pushed herself forward in any sense—in fact, has done little or nothing toward bringing herself into public notice—her success has been none the less remarkable, and she is appreciated by the better musical element of Philadelphia as having high rank in the profession.

REV. JULIUS G. BIERCK.

AMONG the foremost church musicians in America should be mentioned the name of Julius G. Bierck, organist and musical director of the Church of the Saviour, Thirty-eighth street above Chestnut, Philadelphia. He has the honor of holding the highest salaried position in the city, and is recognized as an authority in all matters appertaining to choir training and the music of the church. His advice is sought professionally by clergymen and music committees from all parts of the United States, and his opinions are more often called for than those of any other man in this country.

While still a young man, having been born in Brooklyn in the year 1860, he has filled but few church positions, remaining as he does many years in each, but in every instance his appointments have been very important ones.

His is somewhat of a remarkable record as a musician, he having begun the study of music at the early age of five years, under the direction of his mother, from whom he inherits his musical talent, and to whose excellent judg-

ment and guidance he ascribes much of his success. When only ten years of age, and unable to reach the pedals, he filled the position of organist at Grace Church, Rutherford, N. J.

He studied the organ under Professor Van Ardross, prominent for many years in Brooklyn as a performer and

teacher, and the piano under George H. Osborne and A. B. Phelps, of the Brooklyn Musical Academy.

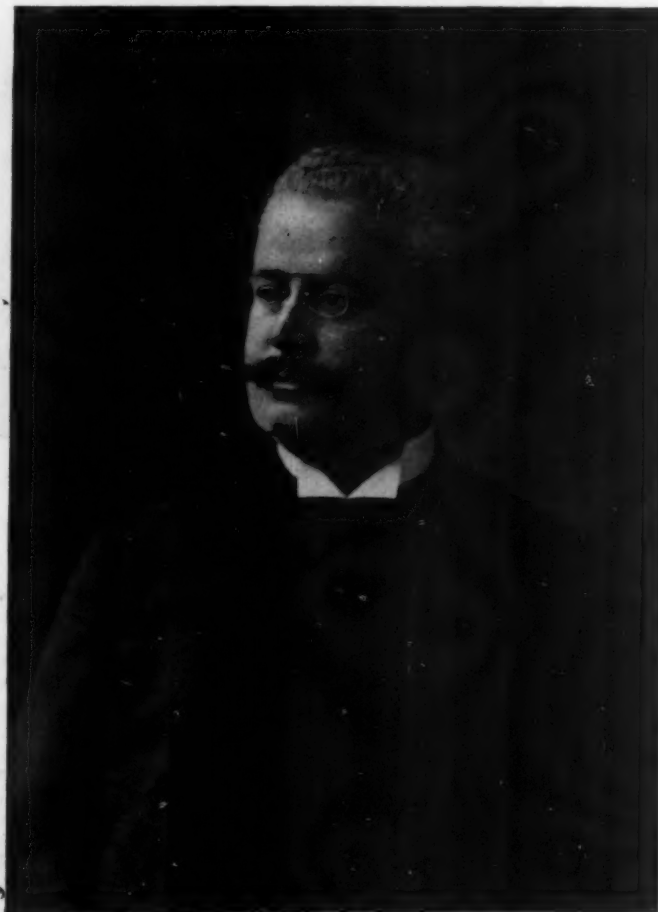
It was at this time that he was playing at Rutherford, where he remained for three years; from thence he went to the Church of the Resurrection, New York, and a year later to St. Peter's.

In 1879 he was called to the organist's post at the Church of St. John the Baptist, on Lexington avenue, corner of Thirty-sixth street, now the Epiphany, and built up an efficient choir. He was then elected organist and choirmaster of St. George's Parish, Sixteenth street and Stuyvesant square, beginning his work there with the advent of Dr. Rainsford. He remained here for eight years, and did a remarkable work, with raw and crude material securing excellent results, and his influence is felt still in this parish. He it was who conceived and carried out the idea of connecting the gallery and chancel organs in this church by means of the electric action, at that time in its infancy.

In the fall of 1889, upon the solicitation of the rector, he went to Trinity Church, Columbus, Ohio, where he remained for nearly five years, directing there a male vested choir. While in Columbus he organized the Choir Guild of Ohio, which rose from twelve to twenty-four vested choirs through his personal direction and work. He gave a series of combined choir festivals at Columbus, Cincinnati, Dayton and Springfield, Ohio, which were powerful evidences of his skill as an organizer and director of this class of church music. Speaking of his work in that city, a Cincinnati paper said: "He was the inspiration of the organization, which is so instrumental in the upbuilding of choir singing. The singing of the organization comes nearer to angelic voices than anything else we have ever heard."

During the years 1890 to 1893 he gave organ recitals through the West with success. On deciding to accept a call to another church in 1893, the vestry at Trinity Church, Columbus, passed the following resolutions: "That his resignation is accepted with deep regret, feeling as we do that his earnest efforts and self-sacrificing labors among us have been an important factor in the progress of our work, a guide, an inspiration and a success which we shall always remember with satisfaction and pride. Second, That the cordial interest and hearty good will of the vestry, supplemented, as we believe, by that of every member of the parish, will follow Mr. Bierck in his ministry of a most important function of our church service, and that our personal esteem and regard for him and his family warmly commend them to future associates." The Bishop, the Rt. Rev. Boyd Vincent, D. D., has written of this same resignation, saying that in leaving he "carries with him the Bishop's hearty respect and affection."

In addition to his choir and guild work, he conducted



REV. JULIUS G. BIERCK.

Philadelphia.



MISS M. A. GROFF.
Philadelphia.

several choral societies in Ohio, giving the oratorios "St. Paul," "Elijah," "The Messiah," "St. Mary Magdalen," "The Holy City," "The Ten Virgins," "The Crucifixion," "The Daughter of Jairus," "Ruth," and also Gade's "The Erl King's Daughter" and Saint-Saëns' "The Heavens Declare."

The offers he had in 1893 came from the Church of the Epiphany, Chicago, Ill., and the Church of the Saviour, Philadelphia. He chose the latter, where he has been since. And in addition to his duties here he trains the choir of St. Stephen's Chapel of the Rurd Orphanage.

It may be said that the great strength of Mr. Bierck lies in his ability as a choirmaster and voice trainer. From raw material and inexperienced singers he manages to secure more good musical results than any other man in America, according to the best judges. He studied harmony with Van Ardross, and also with Henry Maylath, New York. In the summer of 1899 he went abroad upon the special invitation of Bruce Steane, Esq., of London, as his guest. He visited the principal cathedrals of England and France. He played in many of the important churches of Europe, and a dinner was given him at the St. James restaurant, London, where several of the great organists of London were guests. Mr. Bierck is an honorary vice-president of the American Guild of Organists, and is preparing for a London musical degree from the College of Organists.

One of the features of Mr. Bierck's work in Philadelphia is the monthly choir festival services which are highly popular, and the church is always crowded on these occasions. In addition to his musical duties Mr. Bierck frequently conducts the service, being a regularly ordained Episcopalian clergyman. He has done considerable in composition, and has written many church services and hymns that are widely used. He also does high class literary work for many of the best magazines, church and musical papers of this country and Europe.

AARON R. TAYLOR.

TO the musical profession of Philadelphia, and especially those interested in the art of singing, the name of Aaron R. Taylor is suggestive of a mass of reminiscences, extending through more than a generation of his prominence as a bass soloist in opera, oratorio, concert and church musical circles and as a conductor of choral societies that have made a permanent impression on the musical advancement of the Quaker City.

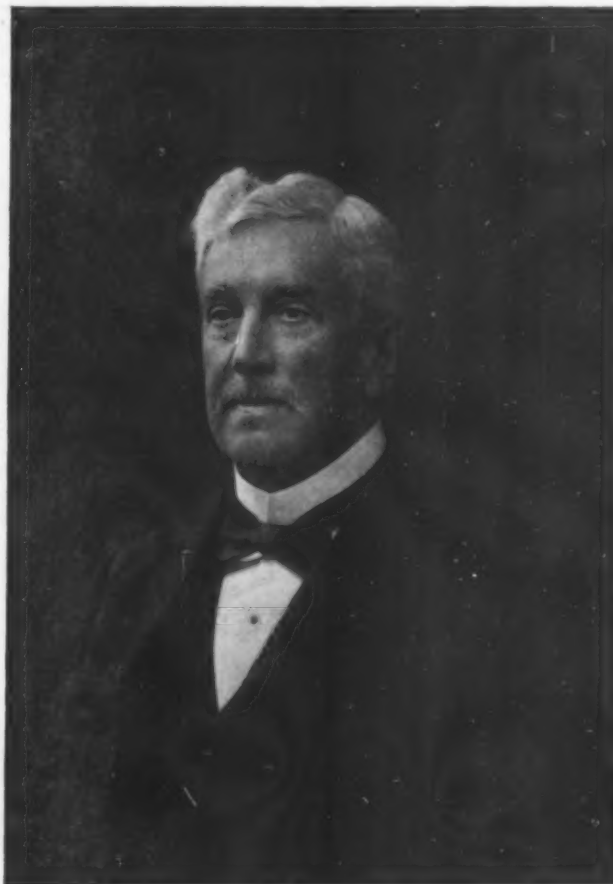
Mr. Taylor commenced the study of music at an early

Taylor was then only seventeen years old, but uncommonly advanced. At eighteen he was the salaried bass soloist at the Sansom Street Baptist Church. At nineteen he was choirmaster at the Broad Street Baptist Church, where he had a chorus of thirty voices. He next went into a quartet choir at Dr. Boardman's Presbyterian Church, Twelfth and Walnut streets, where anthems were sung without accompaniment. Next he went to the West Arch Street Presbyterian Church as solo bass, afterward becoming choirmaster. Then to St. Augustine's Catholic Church, H. G. Thunder, organist. He there conducted the choir and orchestra in Beethoven's Mass in C the first time it was produced in Philadelphia. Also with the volunteer service of Michael H. Cross, organist, and the Germania Orchestra conducted Mr. Thunder's Nuptial Mass at the same church. During all this time Mr. Taylor was studying, though he had begun teaching at the age of nineteen. He was appearing also in concert, oratorio and amateur opera. In the latter he had such success that flattering offers to adopt the stage professionally were tendered him. Natalie Perelli, an Italian master, directed the operas, Mr. Taylor's greatest success being the Duke in "Lucrezia Borgia." Three times he was given offers to sing permanently in opera, but declined on account of his family ties.

In the early sixties Mr. Taylor was elected professor of singing at the Pennsylvania Institution for the Blind, holding that position for over three years. Shortly after entering on the above engagement he was secured as choirmaster at St. Stephen's P. E. Church. D. D. Wood was appointed organist on his suggestion and at his request. On resigning the position (September, 1870) he was presented by the choir with a handsome gold-headed cane. In addition to his duties at St. Stephen's Church he had during the same period charge of the music at the Arch Street Presbyterian Church and the Third Reformed Church. On relinquishing these he went to the Second Presbyterian Church with a quartet choir. In April, 1874, he resigned for the purpose of visiting Europe, to study with Manuel Garcia in London.

On his return his services were successively secured as choirmaster and solo bass by the West Arch Street Presbyterian Church and St. Peter's P. E. Church; from the latter he went to St. Clement's P. E. Church as solo bass, afterward assuming the position of choirmaster, subsequently connecting himself with the Epiphany Church and the P. E. Church of the Annunciation. At the termination of these engagements his entire time was devoted to private and choral instruction until September, 1898, when he was appointed choirmaster at St. Matthias' P. E. Church, which position he still occupies.

Mr. Taylor organized, in connection with the late William Foley, the old Abt Male Singing Society of thirty members, which became famous for the excellence of its public per-



AARON R. TAYLOR.
Philadelphia.

THE MUSICAL COURIER.

formances. Following the directorship of Mr. Taylor came Michael H. Cross, who acted in the same capacity for the society. The present Orpheus Club sprang directly from the Abt Society, Michael H. Cross being its organizer. Mr. Taylor was engaged to select and conduct the chorus at the opening ceremonies of the Great Central Fair of the Sanitary Commission in Logan square, June, 1864. He was also for eight years conductor of the Musical Union at Bridgeton, N. J., producing the oratorios, "The Messiah," "Judas Maccabæus," "The Creation," "The Seasons," "St. Paul," &c., with soloists from New York and Philadelphia.

Mr. Taylor's voice is deep, rich and mellow, and though he still teaches and sings, it still remains fresh, strong and powerful, having a wonderful volume of tone and most remarkable flexibility. To the valuable suggestions received from Carl Formes, the great German basso, when in this country, he attributes this unusual preservation of his vocal abilities. In Philadelphia he has taught perhaps more pupils than any other living man or woman. Among those that have benefited by his instruction and acquired national and international reputation are the following, though a mere suggestion of the great number that could be given: Medora Henson Emerson, now in England; Anna L. Fuller, in Germany; Gertrude Franklin, Boston; Franz Vetta, husband of the late Lizzie Macnichol, the latter also took lessons from Mr. Taylor; Elsie Lincoln, of Fort Dodge, Ia., a fine soprano, is another of his best pupils. Almost every State in the Union has been represented.

The members of the Masonic fraternity will recall with pleasure the assembling and conducting of the chorus and orchestra at the dedication of the Philadelphia Masonic Temple and the sesquicentennial anniversary of the Grand Lodge of Pennsylvania at the Academy of Music in 1882. The chorus in the latter performance consisted of fifty of the best male voices in the city; among them were Franz Vetta, Bispham, Clarence Taylor, Dr. Wm. H. Taylor, Dr. W. W. Gilchrist and Dr. Hugh A. Clarke.

The foregoing résumé is indeed but a partial record of a highly successful career in the musical profession.

It amply characterizes the great zeal and energy infused by Mr. Taylor into his musical undertakings.

Mr. Taylor still participates in his field with the same unabated energy for which he has always been noted.

MISS JENNIE FOELL, SOPRANO.

IN speaking of American singers recently a gentleman well posted in such matters said: "I consider Emma Thursby the truest of all our great American singers. We have here in Philadelphia a voice which very easily suggests in many ways the voice of Miss Thursby. I refer to Miss Jennie Foell." Higher praise could not be paid any singer, but it is thought by those who know of the purity of Miss Foell's voice that she is richly deserving of the tribute. In all that she undertakes she sings with a wonderful purity of tone, and she never reaches for anything that she does not sustain admirably. Still young in the professional ranks, she gives promise of being a song bird of rare talent, and she is making strides daily in this direction.

The present season will find her in many important engagements, and so far she has been given the most cordial receptions imaginable.

Miss Foell is a native of Philadelphia, and until she went to New York to complete her musical studies had been under the direction of Madame Emma Suelke. She is of a musical family, her father having been a tenor of note, while her mother is a member of the Candidus family, so well known in musical circles. From her earliest years Miss Foell exhibited evidences of musical talent, having sung in concert at the age of six years. Up to the age of fourteen she was taught entirely by her mother, but after that she was placed with Madame Suelke, under whom she

honors. Since then she has appeared often in public and always with remarkable success. At present she is soprano in two choirs in Philadelphia, at the Synagogue, Seventh street and Columbia avenue, and at the Broad Street Baptist Church. In both of these positions Miss Foell is heard to good advantage.

KATE HERBERT CHANDLER.

PRESIDENT OF THE PENNSYLVANIA COLLEGE OF MUSIC.

DESERVEDLY popular and one of the most widely known of the local musicians of Philadelphia is Miss Kate Herbert Chandler, the president of the Pennsylvania

College of Music, recently changed from the Philadelphia School of Music, and located at 1511 Girard avenue. She is a woman of high attainments and occupies a position in the musical world which is the result of many years' active cultivation and devotion to the most elevating of all the arts.

Miss Chandler is a native of Boston, and her father, who is at present living with her in Philadelphia, at the age of ninety-six, is the oldest living graduate of Harvard University. She began the study of music in her childhood, starting with the piano at the age of six and a little later taking up singing with local teachers. At the age of fifteen she was the first soprano in a quartet choir, in Philadelphia, having come to the city when she was ten years of age. Her principal teacher was Ettore Barili, so well known as the only teacher of Patti. She was also with Madame Seiler, of Boston and Philadelphia, and later with Signor Nuno, the famous Italian teacher in New York. Miss Chandler also studied with Signor D'Auria, and was a pupil of Howard and others.

Her work in harmony and composition was with eminent masters. Miss Chandler's school was established in 1888 and incorporated in 1891. It has been successful from the start, and she averages more than 400 pupils yearly. She has a faculty of fifteen prominent teachers, including among them some of the best talent in the country. A strong feature of Miss Chandler's work is its thoroughness, and a musical education obtained under her guidance is sure to rest on a firm foundation. She has known how to take advantage of the best obtainable methods.

She holds regular meetings of her faculty at stated periods and at these conclaves all systems are discussed, each teacher thus bringing to the front the most valuable elements of his or her work, a system which makes them more proficient in their several departments. Among the teachers may be mentioned Frederic Maxson, Walter N. Dietrich, Alfred Pearce Smith, William Cutler Poulson, William Feustle, Robert W. Durbrow, Joseph Bossle, Adam Flach, Richard Bodamer, Edwin M. Luckenbach, Edith W. Hamlin, Mus. Bac.; Clara A. Potter, Carrie H. Matchin, Iona M. Nowlen, Madame Pernet, and many others of equal distinction.

Among the branches taught at the Pennsylvania College of Music are piano, the Virgil Clavier method; organ, theory of music, orchestral work, violin, violoncello, vocal science, sight singing, elocution, modern languages, physical culture, fencing, &c.

The premises occupied by this institution are admirably



MISS JENNIE FOELL.
Philadelphia.

made rapid progress for several years. Later she was placed with R. L. Herman, who, going to Europe, placed her with Madame Ashforth, of New York, where she made still further progress, and proved that she was destined to become at no distant date an artist of exceptional ability. She appeared several times in concert during her studies in New York, and made decided hits at each appearance, a New York paper saying: "Miss Foell's voice is a dramatic soprano, rich in quality, of brilliant, vibrant timbre and emitted with absolute ease. She sang with admirable breadth and true feeling. Her voice is even and mellow and absolutely devoid of all tendency to shrink in a climax. There is abundant quality in this voice for any emergency, and every note is musical. The singer should have a successful future."

Miss Foell is a handsome brunette, with a charming personality, and possesses that magnetism which all must feel who come under her spell. She sang at the National Saengerfest, held in Philadelphia in 1897, and bore off many



KATE H. CHANDLER.

Philadelphia.

and conveniently arranged for the careful and systematic training of pupils in all the branches of musical art. Miss Chandler enjoys the distinction of having the only chartered State college of music in Philadelphia, and this recent move on her part is sure to bring her additional prestige.

WILLIAM WALLACE GILCHRIST.

NO man among the musicians of America is better or more favorably known than William Wallace Gilchrist, the composer and director. He is well known locally as the conductor and life of the Philadelphia Symphony Society, whose affairs he so long and successfully directed. For eight years he labored with that organization, bringing out all the standard oratorios and other compositions, and which were the delight of local lovers of music.

But it is as a composer that Mr. Gilchrist shines most luminously, many of his friends ranking him as equal to any composer we have produced. He was born in Jersey City in 1846, and moved to Philadelphia in 1853, where he has since resided. His first and an interesting success was when he took three prizes offered by the Mendelssohn Club, of New York, on vocal compositions of various styles. At Cincinnati in 1882 Mr. Gilchrist won the first prize of \$1,000 in gold for the best composition by an American, his contribution being his setting of the Forty-sixth Psalm. It was played at this festival, and the judges awarding the prize were Theodore Thomas, C. Saint-Saëns, of Paris, and Carl Reinecke, of Leipsic. He has composed other important works, among them "The Rose," a ballad for solo and chorus, in 1886, besides many others since then. He resigned from the Symphony Society in 1899, and is now devoting himself to other works, including teaching and conducting, another orchestra having recently been organized, over which he presides as director.

DAVID D. WOOD.

DAVID D. WOOD is one of the best known organists of Philadelphia and one of its best musicians. He is known as "the blind organist," having had his sight destroyed when an infant only a few months old through cold and inflammation. Mr. Wood thinks that he did not inherit his musical talent, neither of his parents having been musical. He simply developed a taste of his own for music, which through love of industry and perseverance for the art he has reached a high standard of excellence. It is said that Guilman, the French organist, has more than once told pupils of David D. Wood that it was un-

knowledge, which included harmony, to piano practice. He had thus learned to play three instruments without receiving a single special lesson. In 1850 the school organ, which was alluded to as a "box of whistles," was placed in the institution. The pupils were not permitted to play on this organ or even to touch it. One day, however, young Wood, in his anxiety, stole up to the seat and obtained some practice on this organ, and he succeeded so well that from that time he was allowed to continue with his practice. Later, his time was extended, and he actually received six months of special instruction in organ playing from Wilhelm Schnabel, an excellent musician and an accomplished scholar. Mr. Wood claims that through him he received his inspiration to become a musician. It seems remarkable as a statement, but these six months of instruction were all that he ever obtained, with the exception of a few special lessons in church service later on, but he had abundant practice in accompanying the singing at the daily school prayers, and he says now that this experience helped him more than all the teaching he could have had. He was the accompanist, too, in other work in this school, which greatly aided him.

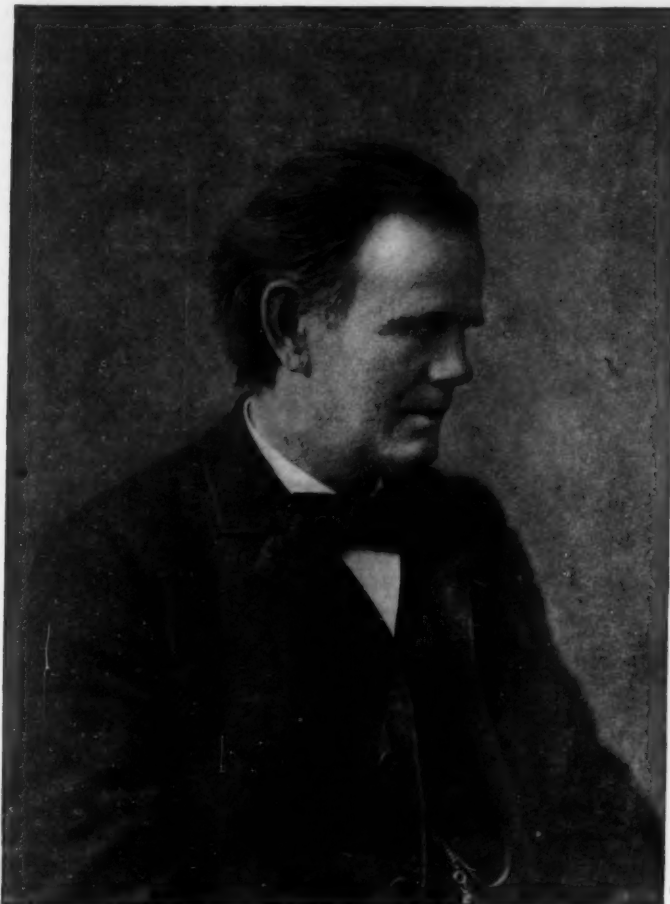
The late James G. Blaine was a teacher of young Wood in mathematics for two years, and while his chief education was that of music, he did not entirely relinquish his school studies. Of his pupil Mr. Blaine once said that he might have become one of the great mathematicians of the day.

After remaining at the School for the Blind for thirteen years Mr. Wood left and came to Philadelphia for the purpose of teaching, although he still retained, and does to this day, his connection with the school that gave him his start in life. He had a hard struggle during the incipency of his work in Philadelphia, going from door to door in his search for pupils, who were not fast in coming under his tutelage, but he kept up his practice constantly, and finally secured a church position through an invitation which he received to play the Easter service in an Episcopal church. This particular service, although but two days intervened from the time he received this invitation, he executed marvelously, the director's wife having read the music to him, which he learned within an hour. He later obtained the position of organist at this church. His first position brought him \$50 a year and the one following that—nothing. His next church, in 1864, discharged him just as he had completed arrangements with St. Stephen's P. E. Church, where he was made organist and choirmaster in 1870, and which position he holds up to the present time. He has a double quartet choir of mixed voices, and he is said to furnish some of the best music in Philadelphia. He has several times had offers at a higher salary, but in each case St. Stephen's Church has refused to allow him to leave. He is also organist and choirmaster at the Temple, the huge Baptist church in Philadelphia, where he can only play on Sunday evenings, deputing Adam Geibel as his assistant to play for him in the morning services. Mr. Wood uses the fine organ at St. Stephen's for teaching and allowing his pupils to practice with. He has been forced to have all of his music read to him, and from the first he has drafted



PARLOR, PENNSYLVANIA COLLEGE OF MUSIC.

Philadelphia.



DAVID D. WOOD.

Philadelphia.

one and all into this work who are connected with him. In this way he was able to study and commit to memory the works of the great masters such as "The Messiah," "The Creation," "Elijah," and Bach's "Well Tempered Clavichord."

Mr. Wood has done much in composition, but has had little published, most of his work being composed for his choir, and this has been elaborate and intricate. His time has been in so much demand for teaching that he has not had time for other matters. One of his earliest teachers was Ernest Pfeiffer, one of the original Germania Orchestra members in 1850. He, with Carl Zerrahn, were the two original flute players in the Germania organization. Mr. Wood has in his possession a collection of Bach's organ works which he thinks were the first ever brought to America. They are the old Peters' edition and are printed on excellent paper, and are supposed now to be out of print. He has taught many of the prominent organists of Philadelphia, including Frederic Maxson, S. Redfield Strang, Herbert Morgan, Shepard K. Kollock, O. A. Knight, Selden Miller, Harry Wilt and Louis Farman, formerly of St. Luke's, and now the professor of Greek at Cornell University. Mr. Farman was considered one of his best pupils.

NICHOLAS DOUTY.

ONE of the best known tenors and one of the ablest musicians in Philadelphia is Nicholas Douty. He is a native of the Quaker City and comes of English parentage. He inherits his musical taste from his mother's side, she having been a noted amateur singer of her time. At the early age of six he began to show his musical tendencies on the piano and by singing. He sang as a boy chorister at the age of eight. He was the solo boy at St. Mark's P. E. Church, of this city, Sixteenth and Locust streets, at the age of nine. After that he was solo boy in the choir of St. James' P. E. Church, Twenty-second and Walnut streets.

During his boyhood singing days he often appeared in concert, and was always well received. His first teacher was his mother, who gave him lessons in piano and singing. He received his early vocal training in the choirs of various churches where he sang, particularly from the choirmasters of St. James', Edward Giles, and Minton Pyne, of St. Mark's. When his voice changed from a boy soprano he concluded that it would be best to make an organist of himself, and studied with that end in view, taking up piano under Felix Schelling and the organ with Minton Pyne, as well as harmony and counterpoint.

He pursued these studies for four or five years, and later became the assistant organist at St. Mark's and also at St. James'. Some time after he became the organist and choirmaster of St. Mark's in Frankford.

It was at this time that he discovered that he had a

magnificent tenor voice, and he at once began training with avidity and determination. His voice and its fine quality was an astonishment to himself as well as to others. He went to William Castle, the English opera singer, who brought out his voice and gave him a good technic. For two years he acted as coach to some of the principals of the old Hinrichs opera troupe, from whom he learned a great deal concerning the art of singing. In 1897 Mr. Douty went to England for a season and studied with the best masters there. He has a rich, lyric tenor, which might almost be called a robusto, so perfect is his technic. He has been in the profession for only five or six years, and during this time has been teaching the art of singing. He is now the teacher of singing in Sternberg's School of Music, 1720 Chestnut street.

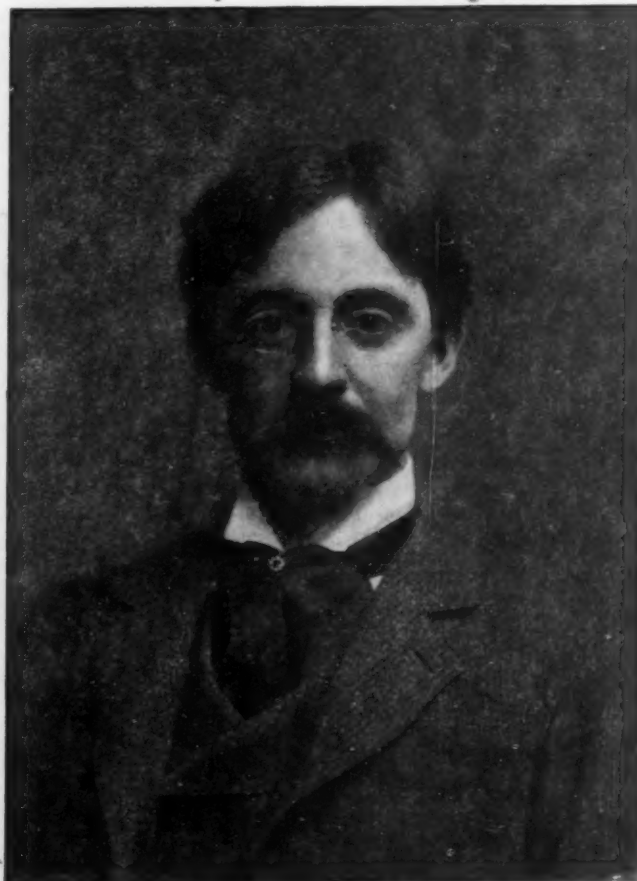
Mr. Douty has sung in all the oratorios, including the "Messiah," "Creation," "The Seasons," "Redemption," "St. John's Passion," by Bach; "The Last Judgment," and others. He sang in the first production of Gilchrist's "Christmas Idyl," at Harrisburg, and he also sang in "Elijah," and "The Prodigal Son." New Yorkers will remember Mr. Douty at the Waldorf-Astoria, where he sang at the Bagby recitals with such marked success. He gave two recitals at the Waldorf-Astoria, one of them with Marguerite Hall. Mr. Douty has also sung in Brooklyn and many places in New Jersey. His favorite manner of presenting his work is in song recitals, many of which have been given in Philadelphia, Washington and other prominent places. He plays his own accompaniments and sings from memory entirely at these recitals.

His last public appearance was in Pittsburg, with the Mozart Club, of that city, where he made a decided hit. His appearance in Philadelphia in October, 1899, with Schumann-Heink, at the Academy of Music, was an occasion of great triumph for Mr. Douty. Mr. Douty has added to his talents as a singer much besides which shows his value as a musician, he having gone extensively into composition. Many of his songs have been widely sold in this and other countries.

ADAM GEIBEL.

ADAM GEIBEL, the well-known and gifted blind musician of Philadelphia, was a native of the village of Neuenheim, Germany, near Frankfort-on-the-Main, where he was born on September 15, 1855. He was musical when very young, and at the age of six would follow the itinerant musicians of the town and go home and play over the airs he heard on the piano. He lost his sight in his early infancy through an accident in the application of an eye-wash, prescribed by a physician.

He came to America when but seven years old, in 1862.



NICHOLAS DOUTY.

Philadelphia.



ADAM GEIBEL.

Philadelphia.

In 1864 he was admitted to the Pennsylvania Institution for the Instruction of the Blind in Philadelphia. Here he made rapid progress, and at the age of ten took up the violin. He was soon able to perform well with this instrument, and it seemed to be perfectly natural to him. Meanwhile he had learned to play well on the piano.

He began the serious study of the piano at the age of eleven, although he was told that he never would become a piano soloist, and he did not work to that end, but was interested in music in a general way. At the age of fourteen he took lessons on the pipe organ and made rapid progress in church work. Mr. Geibel seemed to take naturally to the organ, and he now tells with some amusement of having bribed the students to give him their hours for practice, the fee usually being 5 or 10 cents. This determined him in his course, and he made the organ his life's work. He was under the tutelage of David D. Wood, with whom he finished the prescribed course in 1874. He had, however, graduated in 1872, but owing to his proficiency he was asked to remain and become one of the teachers of the elementary branches of music in the Institution for the Blind, and there he remained for two years; but instead of receiving a salary for this work, he applied his services to obtaining higher instruction in music. In the graduating class of 1874 he took the gold medal for composition. This was a Rondo for piano and a setting of the Twenty-third Psalm for chorus, which was published by Ditson & Co.

While at school he did much composition. He composed a little piece called "Evening Bells," and he was two years in getting it to the publishers. Finally, Louis Meyer took the piece and gave him seventy-five copies for the manuscript. In March, 1874, Mr. Meyer was the means of bringing Mr. Geibel before the public in Philadelphia. He accepted his first church position in 1873, going to the Church of the Redemption, P. E., where he remained as organist for two years. In 1875 he was made organist of the Church of the Advent, P. E., and within two months was appointed director of music of the entire church. He resigned this position in the fall of 1877, and in 1878 accepted a call to the town of Wellsboro, Pa., to take a class in violin and piano work. Not caring for country life, he remained there for only one season. In 1880 he took charge of the music of the Church of St. John the Evangelist, of Philadelphia, where he was for five years. He then took charge of the organ for the North Fourth Street Union Mission, which is supported by John B. Stetson, the noted hat manufacturer, where he still is. In 1891, when the temple of which D. D. Wood is the maestro was opened, Mr. Wood requested him to go as the morning organist for him, he being at Old St. Stephen's. He remained here until 1896—the end of the summer—when he resigned to accept the po-

sition of director of music of the Eleventh Baptist Church, where he remained for one year.

In February, 1898, he took charge of the music at the Spruce Street Baptist Church. He never strives for churches where difficult music is required, as his principal work is composition, and in recent years he has devoted most of his time to writing, his church work being merely supplementary. In 1875 Mr. Geibel published a two-part song for women's voices called "Good Night, My Love, Good Night." This accidentally came into the hands of Jean Lewis, who had charge of the music for the dedicatory services of Machinery Hall at the Centennial, and he had this duet sung by a chorus of 250 women, accompanied by a huge orchestra, on the Fourth of July, 1875. Another of his famous songs was a baritone solo, published in 1876, called "The Watcher," a descriptive song which attracted the notice of the press of the entire country, being commented upon favorably. It had a great run. In 1877 Mr. Meyer sent many of his compositions to England, where they received good notice, the principal of which was from the *London Pictorial World*. He has also written the music for two light operas, which were not named because they had never been produced.

One of these was written to order for a manager who never used it owing to his failure in other lines. Both of these works are considered good and will yet be brought forth. All the managers who heard these operas spoke highly of them. The music was, however, not published owing to a misunderstanding with the librettist. Few American composers have so varied a style as Mr. Geibel. He writes from kindergarten style to that of classical music. Of late years he has taken to writing male quartets, and he is now under his second term of three years' contract with the White-Smith Company, of Boston, to furnish them all of his quartets for male and mixed and women's voices. These latter writings have given him considerable reputation in this line, and he is well known over the country. Among some of his songs which have had popular runs may be mentioned "Over the Hills at Break of day," "March Onward" and "March of the Guard."

At the suggestion of many of his friends and others, Mr. Geibel has tried the setting to music of plantation or coon melodies, at which he has been highly successful, his "Kentucky Babe," published in 1896, having had a famous run. Up to this year it had reached a sale of nearly 75,000 copies. It is regarded by the critics as one of the most refined plantation songs, and all the papers have given it fine praise for its high standard. This song has been followed yearly by other plantation songs which have all been well received. Mr. Geibel has never allowed his name, how-

ever, to be associated with any of the lower grades of popular song music. In this connection, it may be said that he cannot write when the words do not give him inspiration.

In 1892 he was requested by J. Curwen & Sons, of London, to write them a collection of two-part songs for school purposes. The outcome of this was the publishing of a little book called "The Geibel Album," the American rights of which are held by the Ditsons. Within the last two years Mr. Geibel has become interested in the publishing business, being connected with the firm of Geibel & Lehman, 1022 Arch street, Philadelphia. Their musical publications as yet only cover his festival services for Sabbath schools and Sabbath school books. His latest publication is a cantata, "Christmas a Day Late." This firm is now doing a very successful business and hopes to become one of the leading publishing houses of the country. Mr. Geibel has given up the teaching of music on account of his composition, except that he still is a teacher at the Pennsylvania Institution for the Blind, now located at Overbrook, Pa. He spends four days weekly here teaching piano and the Galin-Paris-Chevé method of singing, which he regards as one of the best there is.

SHEPARD K. KOLLOCK.

SHEPARD K. KOLLOCK is a native of Philadelphia, and was born in 1861. He is one of the best known of the local organists, and is at present in charge as organist and choirmaster at the Old First Church, Washington square, where he has a quartet of noted soloists, supplemented by a large chorus.

He began his musical studies as a boy of eight, being then a boy soprano in the choir of St. Clement's. His first teacher was Alexander Bachmann, under whom he remained and studied for two years. At the age of fourteen he began his organ studies with David D. Wood. He was with him for seven or eight years, and while with him completed the full line of organ work, and it was through Mr. Wood that he obtained the most of his proficiency. Mr. Kollock also studied voice for three years with William Castle, his own voice being a fine basso. During these studies with Mr. Castle he was the latter's accompanist. At the same time he took piano lessons from Massa Werner for three or four years. With David D. Wood he studied harmony, fugue and counterpoint, thus fitting himself for the work of teaching music in all of its technical branches, which he began in 1880.

His organ playing dated from 1878, when he took a position at the Church of Our Saviour at Jenkintown. For twelve years he was organist and choirmaster of Grace P. E. Church, and since July, 1893, he has been in his present position at the Old First Church. Since his professional career began Mr. Kollock has devoted considerable time to composition and has written some notable works. His principal work, however, has been voice culture, and he has turned out some of the best known voices in the city, among them George Straus, baritone, who sings at Broad and Di-



SHEPARD K. KOLLOCK.

Philadelphia.

mond; Miss Grace Phelps, who is now in London, studying with Shakespere, and who is the soprano at the Old First Church in Philadelphia; Miss Purvis Bernard, contralto; Frank C. Gerenbeck, basso at the Holy Trinity Chapel; Adolph H. Ashton, baritone at the Old First; Miss Beatrice Walton, Broad and Diamond, and Miss Teresa Koehl, con-

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tralto at the Old First. All of these persons are high ranking vocalists, who have often been heard to good advantage in public. Mr. Kollock's voice is a rich basso-profundo, and he has achieved many successes in oratorio. The range of his voice is from low C to high F sharp. It is of even register, and he has been highly praised for its quality. Mr. Kollock was paid quite a compliment by William Shakespere on receiving from his hands Miss Phelps. He said that Miss Phelps' voice was the best placed of any that he had, and that she had a great future. He spoke especially about her trilling ability being magnificent.

During the many recitals at his church Mr. Kollock has presented the standard oratorios complete, and he has also done considerable training for choral societies and other choirs. He has been abroad three times to study the best masters, and during these periods has devoted much time to choir and organ work. Next year, the season of 1900, he proposes to take the whole course with William Shakespere. Mr. Kollock is noted as a trainer of boy choirs, and has had remarkable success in this work. Few men stand higher in the art of training voices than does Mr. Kollock. During his stay at Grace Church, at Twelfth and Cherry streets, he gave the "Stabat Mater." His choir at that church was one of the most noted in the city.

His time is well occupied with teaching, and in the Weightmann Building he has a fine studio, where so many of Philadelphia's best musicians make their home.

ALEXANDER BACHMANN.

NO musician in Philadelphia is better or more favorably known than Alexander Bachmann, the able organist and composer and director. He is a native of Germany, but came to America when quite young. At the age of twelve he was playing a church organ, and though he was educated with the idea of becoming a school teacher, his natural musical inclinations were so active that he drifted into the divine art constantly, and ultimately adopted it as a profession. At his school he received the highest testimonial for scholarship, outstripping his class completely. He then took lessons in piano, organ and violin playing, and afterward went to Nuremberg, where his uncle was cantor and organist at the Lutheran Church, to get a more extensive musical education. After this he came to America, where he took up music under the best masters in this country.

In Philadelphia he has been organist in two Baptist

churches, and for ten years he was organist of the P. E. Church of the Atonement, and for seven years organist of St. Matthias P. E. Church. He is now organist of St. Paul's German-English Reformed Church, where he successfully maintains a large volunteer choir in both languages. He has, in addition to his record as an organist, a tremendous record as a teacher, having taught over 1,300 pupils, not in classes, but one by one. In addition to his educational activity he has delivered many important essays on musical subjects and labored diligently on instructive publications. One of his lectures, "How to Play the Organ in Church," was well received and gave him much additional prominence. He has given many public organ recitals, his last being at the Export Exposition recently, for which he received fine recognition from the press and public alike. Mr. Bachmann is not only a thorough musician, but is also a most estimable gentleman, who never obtrudes his opinions, whose religious principles are strongly marked, and who has friends to count on in any emergency. He has a fine studio at 2316 North Twenty-first street, at which place he runs the Northwestern Musical Academy, which is largely patronized by the best element of Philadelphia. He teaches piano, singing, violin, organ and all other branches of music, with able assistants. He has turned out many ambitious pupils, some of whom are holding responsible professional positions.

As a musical author Mr. Bachmann takes rank among the best of this country. He has written a new piano method which has been specially well received. Of this work Constantin von Sternberg spoke in the highest terms, as have others of high standing. Mr. Bachmann in his "Piano Instructor" has endeavored to be plain, concise and precise. He had in mind the idea of writing for children of young years, so that while the book is widely used by older people, it is so plain that no one can fail to appreciate its truth and wisdom. There are no ambiguous words. His theory is to proceed according to the pupil's best needs, so much now, so much later on. On account of his filling a German-English church position he finds himself necessitated to translate in both languages at a moment's notice, at which he is an expert.

At the time of the death of Bismarck the pastor asked him to get up suitable music for the occasion. He had the music, but no text. In vain did he search through the books to answer that particular case. He went out into the fresh air, and in less than ten minutes he composed words fitting the occasion and the circumstances—two

verses. Then he is especially careful that the words should not be a mere babble to fill in; but he does not rest until they convey the proper sense and meaning and dignity. He is often annoyed at the miserable rendering into English of some of the masses and other sacred songs. For example, let us take the bass solo in Mozart's "Magic Flute."



ALEXANDER BACHMANN.

Philadelphia.

We hear the big man sing out loud, "Within this bosom swelling." Imagine the man with a big bosom standing before a congregation of devoted worshipers, and you'll see the impropriety and unfitness of the occasion.

On this particular topic he will soon write an important article to show that the words put to some church music are a mere jingle without a grain of sense or thought. He does not have faith in the style of church music which bears no signs of intellectual reasoning.

The success of his "Piano Instructor" has been great, the sales being now well into the thousands. It is popular with the best teachers all over the country. Among his other famous compositions is his "Lincoln's Funeral March" in G minor, which has been played by all the bands of the country. Of his "Rising of the Sun" the *Musical Herald*, of Boston, said: "It is an anthem of considerable merit. The unison passage of the opening is broad and dignified. The solo quartet, 'For My Name Shall Be Great,' and the subsequent chorus is an effective passage. The imitations at 'Saith the Lord of Hosts' is another striking portion of the work."

Others of his compositions have received similar praise from the best critics. Mr. Bachmann may be called original in all that he undertakes, his recent article in THE MUSICAL COURIER on the "Movable Do System" having been accepted by the highest members of the profession all over this country as the correct position in the matter of sight singing.

MME. EMMA SUELKE.

MME. EMMA SUELKE is a native of Philadelphia and has been singing since she was eight years of age. As a child she sang at school and in many public concerts, her voice always being a pure soprano. It was so deep at first that her family and other musicians thought that it was to be a deep contralto. She sang A and B with ease. However, her register changed and she sings now from low F to high F. She has always lived in Philadelphia, and she first studied under Ettore Barili, who taught Adelina and Carlotta Patti. To her Mr. Barili said: "Never allow anyone to change the placement of your tones; they are naturally placed." She was with him for several years as a pupil and then as a soprano in his choir at St. John's Cathedral.

Several years afterward she went abroad and studied German Lieder under Max Hinrichs in London in 1891 for one season. Madame Suelke sang in London at one of Hinrichs' Beethoven concerts on the Fourth of July, where she bore off honors, receiving much applause and the highest commendation for her brilliant work.

In Chicago in 1893 Madame Suelka sang at the World's Fair, where she went as soloist with the Young Maennerchor Society. She received much praise for her work in



MME. EMMA SUELKE.

Philadelphia.

Chicago, and since that time has been singing entirely in Philadelphia and the State of Pennsylvania. She has sung in all the oratorios, including "Elijah," "The Creation," "Hymn of Praise," "The Messiah," and others. Her voice is admirably adapted to this particular style of music, and in it she has won signal success. She has appeared with Emil Fischer, and many other prominent artists, and has never failed to give universal satisfaction. She is the soprano in David D. Wood's choir at old St. Stephen's Episcopal Church, and this choir is said to be the best in the city.

She is also principal vocal teacher in the Pennsylvania School for the Blind at Overbrook, where she has many promising pupils, possessed of excellent voices and doing good work. While Madame Suelke is best known to the music loving public as a church and concert singer, she has equally distinguished herself as a teacher, and enjoys the happy consciousness of having produced many successful pupils. The rare ability to impart her knowledge in such a manner as to be at once beneficial and easy of comprehension is one of her chief characteristics. Madame Suelke is held in high esteem.

WILLIAM CHARLES SCHWARTZ.

WILLIAM CHARLES SCHWARTZ is a native of Philadelphia, and was born in 1874. The family for generations back were organists in Germany, and the family musical instincts have prevailed from time immemorial. His father was an amateur violinist of unusual skill, and he was associated with many of the first organi-



WILLIAM C. SCHWARTZ.

Philadelphia.

zations of Philadelphia as first violinist. Young Schwartz began his music at the age of eight, having taken lessons at that age under Adolph Sauder, the famous oboe player, well known in Philadelphia as well as New York as an instructor of the piano.

He was with Mr. Sauder for ten years, and during this time he took up theory under Dr. Clark, and he also studied piano with Mauritz Leefson and Carl Saamans, of the Philadelphia Musical Academy. Mr. Schwartz studied organ under David D. Wood, with whom he made remarkable progress, and also with the Philadelphia Clavier Society, under S. Tudor Strang, the well-known organist of Philadelphia.

He was organist and choirmaster of Christ German Lutheran Church for one year, and was after that called to St. James' M. E. Church as organist and choirmaster, which position he now holds and has for the past four years. He has a volunteer chorus, and gives monthly song services, at which professional musicians are frequently engaged. His success as a teacher in Philadelphia has been notable, many of his pupils' recitals at his downtown studio, 8 and 12 North Fifth street, being well attended by the society people of the city.

He makes a specialty of artistic accompaniment for soloists, and he does the work of this kind for most of the prominent artists of the city. He also has a large class of pupils, giving fifty or more lessons weekly. Mr. Schwartz's success is unlimited, and his future is assured.

FREDERIC BOSWORTH PEAKES.

A MAN occupying a high position in the profession of music and standing in the foremost ranks of the American masters of the vocal art is Frederic Bosworth Peakes. Mr. Peakes is a native of Sherbrooke, Canada. His grandfather was an old-fashioned singing teacher from



FREDERIC B. PEAKES.

Philadelphia.

the State of Maine, the family being of New England origin. There have been a number of members in his family prominent in the world of music. Henry Peakes, the famous basso, sang the part of Devilshoof in the "Bohemian Girl," and Mephistopheles, with the Caroline Richings Opera Company, and he was also with Clara Louise Kellogg and Strakosch. He created in America the part of Gaspard in "The Chimes of Normandy."

At the age of twelve Mr. Peakes began the study of music. At the age of sixteen he was holding a position as organist in the city of Boston. He was trained first as an organist and pianist. While he was still a boy he was studying with Eugene Thayer and George Whiting, and organ and piano with Stephen Emery. He studied harmony and theory also with Emery, with whom he remained some three years. He was a graduate of the New England Conservatory of Music under Eben Tourjee, where he received high honors. Mr. Peakes was taught voice culture by O'Neill at the New England Conservatory, and later he took a long course with Charles F. Adams, the famous Boston teacher. He was later with Clara Smart, who was a pupil of Madame Rudersdorff. During this period of study, and up to 1884, he was traveling with a concert company and directing opera companies, besides doing a large amount of coaching for opera companies. He was doing these things in order to acquire a well-rounded musical education. He was the musical director of the famous Temple Quartet, and also directed the Boston Lyrics and the Boston Opera Company for four or five years. Then he made several Western tours with Mrs. Aline Osgood and Minnie Hauk. Mr. Peakes, in addition to this, was with many other well-known artists of Boston, and was musical director and accompanist for them. His first trip to Europe was made in 1884, and he remained abroad for two years,



THE SCHWARTZ STUDIO.

studying with Cima, of Milan; Vannucini, of Florence, and also with Madame de la Grange, of Paris. It was in Paris that he began his first public singing. Mr. Peakes sang at Florence and London, giving drawing room musicales and recitals. In 1888 he came to Philadelphia as vocal teacher at the Ogontz School, where he remained for six years. Since then he has been in Philadelphia and has done and is doing remarkably well. Many of his pupils are occupying prominent church positions, and others are engaged with well-known concert and opera companies.

Mr. Peakes trained the famous Philomela Quartet, which he sent to England, where it had great success. Some three years ago he organized the Peakes Operatic Society, which gives pupils a chance to appear in light opera. This work promised great results, but he was forced to give it up temporarily on account of his increased duties as a teacher. His pupils come from all parts of the United States, and while he contrives to go abroad each summer, his hands are as full perhaps as those of any American teacher.

In the matter of imparting his art Mr. Peakes is exceptionally gifted, and he has been very successful in teaching tone production, breath control, freedom in singing and developing the temperamental part of the pupil. He possesses the teacher's talent to a wonderful degree, and his record is one of which any man should be proud.

WALTER PALMER HOXIE.

WALTER PALMER HOXIE, ranking among the best voice teachers and baritones of Philadelphia, has been in the city only since 1896. He is a native of Boston,



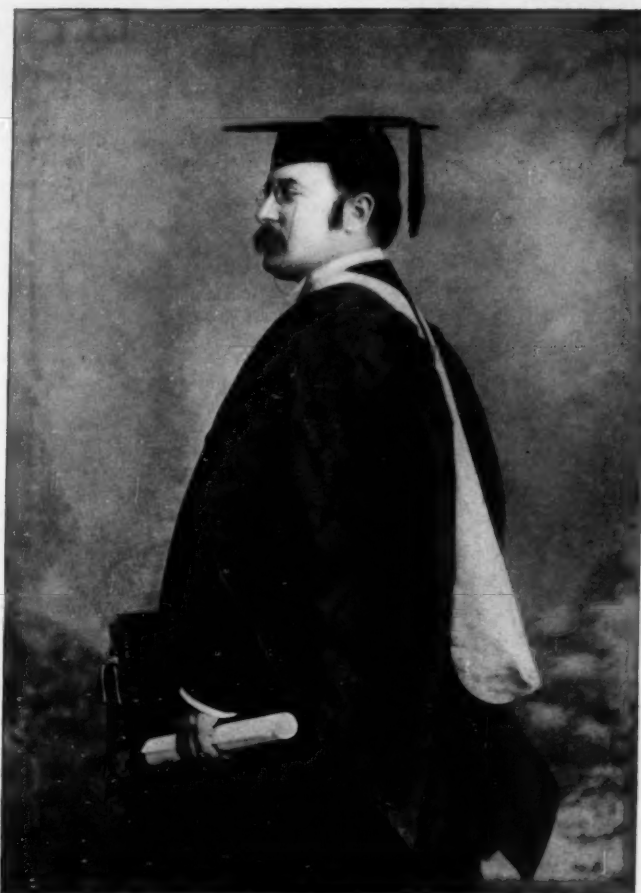
W. PALMER HOXIE.

Philadelphia.

Mass., and comes from a musical family. At the age of ten he took up the study of the piano under local teachers at home. At the age of twenty he went to Europe and took up voice culture incidentally under Florentine masters, more as a pastime than otherwise. He always sang well as a boy, and as a young man he has a fine, flexible, resonant baritone voice, which is always appreciated for its rare quality.

Returning to America after his first visit to Europe, he studied with Frederick Peakes in his operatic society, and later he made a tour of the continent. In 1890 he again made a European trip, and settled in Florence for a time to study under Albert Hall and Eduardo Paul, of Vienna. Mr. Hoxie then spent two winters in Nice under Signor Abdon Leggitini, the well-known composer and teacher, and then two years later he again resumed study under Albert Hall in voice. Returning to America in 1896 he opened up his studio in Philadelphia for voice culture. Since that time he has been rising in his profession as a teacher, and on many occasions he has also sung in the Quaker City in concerts, where he has always been favorably received.

During his residence in Europe Mr. Hoxie sang in concerts and drawing rooms, and also many times in Florence while living there. His voice is a light baritone of strong range, and he sings easily from B flat to G. One of his favorite styles is French chansons. It might be said of Mr. Hoxie that the strength of his work lies in his ability of in-



WILLIAM STANSFIELD, F. R. C. O.

Philadelphia.

terpretation. He sings beautifully in Italian aria. Because of his ability in tone production his work as a teacher has been out of the ordinary, as has also been his teaching in the placing of voice. As proved by his large and growing class of pupils, he has been very successful in his work, and in Philadelphia his success has been steady and upward.

He has a high standard, and his patronage appeals to the best musicians and to the best families of Philadelphia.

the official organist, and gave seventy-eight recitals within thirteen weeks, and has traveled to London, Manchester, Oldham, Huddersfield, Birmingham, Cardiff, Malvern and many other places to fill engagements. Altogether he has given over 300 recitals. His programs show a wide range of style and versatility. His models of organ playing are Best and Archer.

When Mr. Stansfield left for America twenty of his pu-

WILLIAM STANSFIELD, F. R. C. O.

WILLIAM STANSFIELD, F. R. C. O., organist at St. James' P. E. Church, Twenty-second and Walnut streets, Philadelphia, is one of the newer members of the musical fraternity of the Quaker City.

He is an Englishman by birth and training, and has been a pupil of Dr. Henry Hiles, at Victoria University, and James Hendle, of Manchester, and Dr. Charles Joseph Frost, of London. He is a Fellow of the Royal College of Organists, London, and has passed the first and second examinations for the degree of Mus. Bac., Durham University. He was the local examiner for scholarships to the Royal College of Music, of which His Royal Highness the Prince of Wales is president, and holds the matriculation certificate of the Tonic Sol-Fa College, London; is a member of the Incorporated Society of Professional Musicians, and is a member of the Council, Midland Section. Mr. Stansfield distinguished himself when finishing his course at the Victoria University, Manchester, June, 1885, having been first on the list for excellence in harmony. His title of F. R. C. O. was obtained in July, 1892, after an examination so severe that out of sixty-six candidates only six were successful. After having held appointments at St. John's Church, Oldham, and St. James' Church, Birkdale, Southport, he won, after competition, the important position of organist and choirmaster at Dudley Parish Church, for which between eighty and ninety applications had been sent in.

It was in this latter position that from 1885 to 1895 he developed a church service and choir second to none in the Midland counties, and he has now the strongest testimonials from his vicar and others, who indorse him unqualifiedly as a teacher and performer.

In England a parish church organist is looked upon as a leader in musical life, and the record of those ten years show the subject of this sketch was fully alive to the responsibilities of his position. Besides teaching and church work, he organized orchestral and amateur operatic societies, gave performances of oratorios in church and numerous concerts. His services as solo organist were in great demand. At the Dudley Jubilee Exhibition, in 1887, he was

pils had church positions, and eleven were studying with him at the time. Piano, organ, theory and voice culture are the subjects he teaches, and the large number of his pupils who passed examinations at the Royal Academy, Royal College and Royal College of Organists testify to his thorough and systematic work.

For a few months he was the Church of the Ascension and choirmaster at St. Mark's, Fall River, Mass., after which he took up his residence in Boston, and from 1896 to the end of April, 1899, he was at the Church of St. John the Evangelist, Boston, where he soon distinguished himself as an organist and church musician. At a few hours' notice he took the place of George Whiting, who was indisposed, at St. Paul's Church, in connection with the Twentieth Century Club series of recitals, and played to an audience which crowded the church, his program being: Toccata, in F, Bach; Andante and Allegro, Sonata No. 9. Merkel; "Cantilene Pastorale," Guilman; Variations and Fugue Finale, "Jerusalem, the Golden," Dearnaley, and Overture in E, Moxandi.

Being a member of the music committee in connection with the Victoria Diamond Festival Jubilee, Boston, in 1897, he gave a recital to an audience which filled the Mechanics' Building, about 5,000 people being present, including the officers and marines from H. M. S. Palais.

On May 1, 1899, he entered upon his duties at St. James' P. E. Church, Philadelphia, and at once established himself as an organist of the first rank. The services at St. James' have for some years been a great attraction, and the choir contains some exceptionally fine voices. Mr. Stansfield has maintained them on the same level of excellence, so that the church is still the Mecca where young choirmasters can go for inspiration. The half-hour recitals Sunday afternoon after the 4 P. M. services are very popular, and a source of delight to the large congregations, which include many musicians from far and near.

Much of the success of Mr. Stansfield in church work can be attributed to the fact of the close proximity of Dudley to Worcester and Litchfield cathedrals, which gave him an opportunity to study cathedral music, and for years he was constantly attending these services.

SELMAR MEYER.

SELMAR MEYER, the subject of this sketch, is well known in Philadelphia as a pianist and composer. He was born in Bernburg, Anhalt, Germany, December 16, 1852. From childhood he has always shown remarkable musical talent. He came from a musical family. His first tutor was Prof. Carl Engelhardt, a local teacher in Bernburg. After several years of study there he went to Berlin and studied piano under several excellent teachers. In 1873 he came to America and traveled extensively, finally settling in 1880 in the Quaker City.

Mr. Meyer's talent for composition is for the light and



SELMAR MEYER.

Philadelphia.

popular style of music, and his best known pieces are "The Patrol of the Mystic Shriners," played many times by Sousa; "Gismonda Waltz," "Santiago Two-step and March," a beautiful lullaby, "Manila Waltzes," and last but not least, a new melody of "America," which has been



HARRY W. MEYER.

Philadelphia.

recently adopted by the public schools of Philadelphia, under the direction of Enoch W. Pearson. In compliment to the composer Mr. Pearson accepted this "America" composition, which was sung by the children of Philadelphia's schools.

Mr. Meyer's residence is at No. 3750 Powelton avenue. He conducts the business of the Powelton Music Company at 1106 Arch street. Damrosch, Sousa, Theodore Thomas, Conterno, Liberati, Victor Herbert, Fritz Scheel and other famous band and orchestra conductors have played his compositions during the last few seasons and always had them well received.

HARRY W. MEYER.

ALTHOUGH one of the youngest members of the profession, Harry W. Meyer, the well-known violinist, is a young man of rare talent, who, through his own individuality and efforts, has risen to the topmost ranks of the profession. He is a native of Philadelphia, having been born November 13, 1876.

He comes of a musical family, his father being one of the oldest violinists of Philadelphia, and who himself was a pupil of Schleswig-Holstein, Germany. At the age of eight young Meyer began to play the violin under the instruction of his father, taking up the piano two years later. At the age of thirteen he began to study the violin with Gustav Hille, a pupil of Joachim. Mr. Meyer remained with Mr. Hille for six years. During this time he was taking piano instructions also. Desirous of perfecting himself in the technical branches of music, he took nearly the full course, including harmony, and added the viola as a means of still further perfecting his violin work. He next came to New York and associated himself with Henry Schradieck, with whom he remained for some time as his pupil. Mr. Meyer has received the highest encomiums from both Schradieck and Hille.

In Philadelphia his professional career, while it has not lasted a great many years, has been of the best. He has been with the local orchestras, both as viola player and also in quartets. He has played with Thunder's professional orchestra, and also with William Stowl's Germania Orchestra. During the last Saengerfest in Philadelphia he played the viola in the orchestra on that occasion, and by special request he has played for Frank Kneisel, receiving many tributes for his work.

Desiring an engagement with the Damrosch Orchestra, he came to New York, and played for Walter Damrosch, and was accepted by him as the first violinist in his orchestra during the Philadelphia opera season last year. During the season of 1898 at Woodside Park he was the assistant director and violin soloist in the Meyer Orchestra and Band, an organization directed by his father. During the season of 1899 Mr. Meyer played as first

violin in Fritz Scheel's New York Orchestra at Woodside Park, playing solos and being received with much commendation, both by Mr. Scheel and the public. Mr. Meyer's ambition is for orchestral and ensemble and chamber music.

Mr. Meyer is a soloist of unusual ability and he has received many excellent press notices. In Philadelphia, because of his youth, he has been called "The Kleine Meyer." He is associated with Thomas W. Surette, of the University Extension Society, and has appeared in Wilmington, Westchester, Germantown and other places in public performances. These lectures have been on Grieg and Beethoven Sonatas and other popular topics. Mr. Meyer is a member of the Philadelphia and New York Musical Unions, and an instructor at the Homesberg and Westchester conservatories.

ROBERT SCHURIG, BARITONE.

WITH only a very short residence in America, having come to these shores in the autumn of 1896, Robert Schurig is now one of the best known baritones of the East. He came to accept a position in the Pennsylvania Conservatory of Music as director of the vocal department, which position he has held since that time. He has succeeded in establishing for himself an excellent reputation in musical circles, which has been the means of securing for him frequent engagements as soloist in prominent concerts, and he has always achieved unqualified success. Mr. Schurig has also shown his value, musically, by his excellent work as a conductor of vocal societies.

He sang as bass soloist at the Eighteenth National



ROBERT SCHURIG.

Philadelphia.

Saengerfest in Philadelphia in 1897, where he was pronounced one of the most brilliant successes of that memorable meeting. He was born at Reichenbach, Saxony, in 1868, and after a preparatory course in schools of his native city, entered the Teachers' Seminary at Auerbach, from which institution he graduated in 1888. Having received special recognition for his attainment in the sciences and music from the state examiners, Mr. Schurig determined to enter upon a further course of study at Leipsic, where he entered the Royal Conservatory, and also enrolled as a student at the University. At the Royal Conservatory he devoted special attention to the cultivation of his voice for both concert and opera, and after a period of nearly five years at that institution, where he made a splendid reputation, he graduated with the highest honors.

While yet a student at Leipsic, Mr. Schurig sang principal parts in operas at the Opera House, and also at the celebrated concerts given at the Gewandhaus, at which performances both the public and the press bestowed upon him the highest praise. After this he accepted an engagement with the opera at Halberstadt, where he soon became a popular favorite. It was during this engagement that he received an invitation to come to America.

Before coming to America he was honored with letters from Arthur Nikisch, the great conductor, and Prof. Dr. Carl Reinecke, both of whom expressed their high appreciation of Mr. Schurig as an artist of rare ability and also as a gentleman. The *Leipsiger Tageblatt*, as a parting reminder of the high estimation in which he was held, paid him a beautiful tribute, alluding to the many triumphs he

had had, and assuring him that they would live long in their memories. Mr. Schurig is a man of massive frame, a magnificent stage presence, and is withal a gentleman of the highest instincts. His appearance at any time in Philadelphia is always sure to be an occasion fraught with deepest interest.

His abilities as a musician have grown until he is now recognized as the equal of any in his line. His success has been considerably beyond the ordinary.

JAMES CLAYTON WARHURST.

JAMES CLAYTON WARHURST is a native of Manchester, England, having been born in 1870, but in his early childhood he came to America, making Philadelphia his permanent home. He was musical from his boyhood, and at the age of thirteen he took up his active studies on an enlarged scale over his local teachers, and was honored with the position of organist in a church at that age. This church was the Asbury Methodist, at Thirty-third and Chestnut streets, Philadelphia.

Mr. Warhurst studied under Dr. Hugh A. Clark for nearly three years, taking up harmony, counterpoint and fugue. He studied the piano for two seasons under Constantin von Sternberg, the famous composer and piano virtuoso. He left Mr. Sternberg some ten years ago and went West for some three years, living during that period at Denver, Col., where he held the position of organist of the Central Presbyterian Church, on Eighteenth street and Sherman avenue, the most fashionable church of the Silver City. He also taught music in Denver, where he had remarkable success, devoting his time to piano and voice.

Returning to Philadelphia seven years ago, in 1892, he has since that time been building up his present reputation as an organist and accompanist and also as a teacher of the voice. Five years of this time he spent as an associate of Signor Del Puente, as accompanist and assistant. He has been organist in several of the leading churches of Philadelphia, and is now in control of probably the best position he has yet held, that of musical director and organist of the North Baptist Church, in Camden, N. J., which is just across the river from Philadelphia.

There he has a fine quartet and a chorus of thirty voices, which he has trained to such perfection that his music is widely known as one of the great attractions of the church. He has prepared for the coming Christmas festival Gaul's "Holy City," and in addition to this he is now giving monthly musical services. His position as choirmaster also extends to that of the directorship of all the music in this church.

Mr. Warhurst is a musician of the first grade, and while he has not yet accomplished a great deal in composition, at the same time he has written much and published a few of his works, notably several good ones for piano. He



JAMES C. WARHURST.

Philadelphia.

has, too, published a work entitled "Progressive Exercises in Vocalization," in connection with Signor del Puente, which is now used by the latter in his conservatory. It is probably in church choir directing and organ work that Mr. Warhurst is seen at his best; in fact, this may be



FREDERICK MAXSON.

Philadelphia.

called his best success. He is popular with his fellow musicians and is unquestionably what might be called a rising musician.

FREDERICK MAXSON.

STANDING high among the organists of America is Frederick Maxson, the concert player, of Philadelphia. He was born at Beverly, N. J., although he has lived in the Quaker City from his infancy, which practically makes him a native of the city. Mr. Maxson has within recent years taken a steadily upward tendency in his organ work, until to-day he is recognized as one of the leaders in his profession. He inherits his fondness for music from the maternal side of the family.

At the age of ten he began his studies on the piano, although he had been able to pick out melodies by ear at a much earlier age. Among his piano teachers was the late Charles H. Jarvis. Afterward Mr. Maxson went to New York to study the Clavier method with Mrs. Virgil, obtaining a certificate to teach it. As a young man he took up the study of the organ under David D. Wood, and was with him for several years. On account of his fondness for his pupil Mr. Wood took a paternal interest in young Maxson, and obtained for him his first organ position, at Christ Methodist Episcopal Church, in West Philadelphia.

In 1884 he resigned from Christ Church to become organist at the Central Congregational Church, at Eighteenth and Green streets, which position he still holds, although he has had opportunities to make a change since. He was organist and choirmaster in this position from the start and has made a feature of his Sunday evening music. His work on these occasions is recognized as a leading feature and is highly appreciated by the congregation and public. He has given a large part of the oratorio of "The Messiah" at Christmas time for three seasons, with prominent soloists and the chorus choir, as well as "Holy City," by Gaul; Mendelssohn's "Forty-second Psalm," Stainer's "Crucifixion," and he has twice given "Daughter of Jairus," Gaul's "Ruth," &c., at other services, and Gounod's "Redemption."

A prominent feature of his Sunday evening services has been the engagement of prominent soloists, and the congregations are overwhelmingly large. Mr. Maxson has given many recitals in Philadelphia, and also in other churches than his own, and has appeared successfully in other cities, Washington, Baltimore, Wilmington, Elizabeth, Bradford, Trenton, Grafton, W. Va., &c. He is a prominent member of the American Organ Players' Club,

and has given many recitals in that series, besides having appeared each season in recital at the Drexel Institute.

In 1897 Mr. Maxson went abroad to Paris, where he took a course under Guilman; but he loyally attributes the principal part of his musical education in organ work to the inspiration of David D. Wood. While in Europe he took in London the Associate degree in the "Royal College of Organists." Some years previous to going abroad he had already taken at New York the Associate and Fellowship degrees in the American College of Musicians, at the time E. M. Bowman was president. Mr. Maxson is a composer member of the Manuscript Society, of Philadelphia. He has done some work in this line and has published a few compositions, among the number being a grand chorus for organ, dedicated to Guilman, by his permission. This latter composition was published in London by Weekes & Co. Another of his compositions called "The Brook Song" was published by A. P. Schmidt, of Boston. He has also published some church settings and anthems, among the number some canticles, published in Philadelphia by W. H. Boner & Co. Schirmer, of New York, published one of his piano compositions called "Innocence," Theodore Presser, of Philadelphia, published his "At Twilight," and the Dittson his "Reverie," solo for the left hand. Mr. Maxson attempted composition in his early career, and at the age of twelve had published some little piano pieces.

He has done much concert work and given many recitals in different parts of the country. He is eminently an organist and church musician, and considers this as his strongest point in music. His friends have said that he plays the organ "con amore." He has had the very best encouragement from leading organists, who have given him high praise for the artistic value of his work. At present Mr. Maxson is one of the teachers in the Pennsylvania College of Music under the directorship of Miss Kate H. Chandler. He has also done considerable private teaching, and has done a great deal of piano teaching, according to the Virgil Clavier method, having been quite successful in this line. His pupils come principally from the neighboring radius, although several have come from more distant States. With his organ pupils Mr. Maxson has been so successful that nearly all of them have obtained positions in Philadelphia or neighboring cities at good compensation. The season of 1898 and 1899 was one of the busiest that he has ever had, and was considered the most successful, artistically and financially. At his last pupils' organ recitals he so divided them that the lady pupils performed one evening and the gentlemen another. This feature of his work proved of popular interest. Among Mr. Maxson's most recent appearances were recitals at the Presbyterian Church, Phoenixville, Pa., and at the Drexel Institute, Philadelphia.

His fall series of recitals at Central Congregational Church are now in progress, and will consist at each of music entirely selected from one school of composition, the first evening being by German, the second English, the third French, and the fourth American composers. At each recital Mr. Maxson will have the assistance of a good soloist, and has also included one organ number to be played by one of his advanced pupils. He is expecting to play at the Pennsylvania State Music Teachers' annual meeting at Allentown in December, and in the Organ Players' Club series later on.

Among his pupils who are holding or have held organ positions are the following:

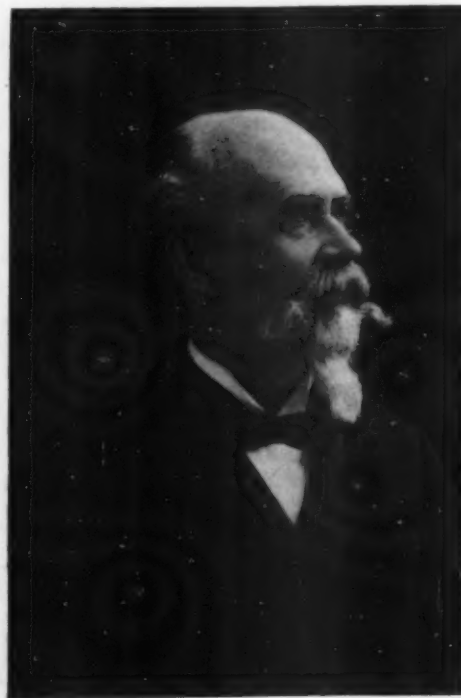
C. Virgil Gordon.....Presbyterian Church, Brooklyn
Reuben S. Horman.....Bethesda Presbyterian Church, Philadelphia
James C. Warhurst.....North Baptist Church, Camden, N. J.
Lawrence Gaff.....St. Michael's P. E. Church, Germantown
Walter H. Ketty.....Olivet Presbyterian Church, Philadelphia
Wm. Powell Twaddell } Sub-organist, St. Andrew's, W. Philadelphia
and Church of the Ascension, Philadelphia
Frank N. Oglesby.....St. Paul's P. E. Church, Chester, Pa.
Walter De Prefontaine.....St. Thomas' P. E. Church, Whitemarsh, Pa.
A. S. Greenleaves.....St. John's Reformed Church, West Philadelphia
George F. Carey.....Tenth Baptist Church, Philadelphia
Howard E. Taylor.....Temple Presbyterian Church, Philadelphia
T. S. Harris.....One of the organists, 19th St. M. E. Church, Phila.
James Baird.....Rehoboth M. E. Church, Frankford, Pa.
Walter F. Van Horn.....New Jerusalem Soc., Huntingdon Valley, Pa.
Miss Bessie T. Allen.....Trinity Pres. Church, Chestnut Hill, Pa.
Miss Edith Adams.....First Pres. Church, Chestnut Hill, Pa.
Miss Gertrude A. Goodell.....Spring Garden Unitarian, Philadelphia.
Miss Mary G. Garvey.....Presbyterian Church, Oxford, Pa.
Miss Mary Victor Nock.....Leverington Presbyterian, Roxborough, Pa.
Miss Mary Miller.....Cumberland St. M. E. Church, Philadelphia
Miss Alice S. Baker.....Organist House of Refuge, Glen Mills, Pa.
Miss Florence May Moland.....Immanuel Baptist Chapel, Philadelphia
Miss Florence J. Smedley.....Church, Wayne, Pa.
Mrs. W. A. Wilgus.....Presbyterian Church, Frankford, Pa.

Mr. Maxson may be justly proud of his position in the musical world.

WILLIAM WOLSIEFFER.

WILLIAM WOLSIEFFER, director of music, is one of the best known of the local musicians. His father, the late Philip Mathias Wolsieffer, born in Germany, but who came to America in his early manhood, was the organizer of the first male singing society in this country, the Maennerchor, of Philadelphia, December 15, 1835. One year later he organized in Baltimore the Liederkrantz.

William was born in Baltimore, December 29, 1840, and received his musical education from his father, studying all branches of music with a special aptitude for conducting, and it is indeed largely due to his fondness for this class of work that Philadelphia has had the advantage of singing societies, organized and conducted by him frequently at much loss to himself. Among the various organizations with which he has been connected may be mentioned the Maen-

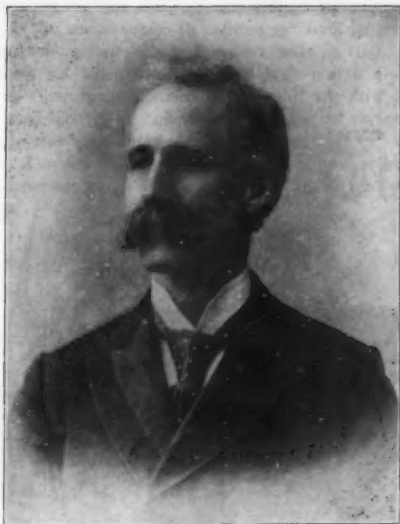


WILLIAM WOLSIEFFER.

Philadelphia.

nerchor, succeeding his father; the Arion, Polyhymnia, Vocal Union, the Handel and Haydn Society, the Mozart, of Frankford; the Tioga Choral Society, the Mozart, of Camden, N. J.; the Vocal Society, and Vocal Union, of New York; the Alpha Choral Society, of Wayne, Pa.; and the Philadelphia Music Club (operatic). He also directed

LYMAN S. LEASON.



LYMAN S. LEASON.

Philadelphia

a very efficient orchestra for several years, giving afternoon concerts at Horticultural Hall, symphony concerts at the Academy of Music, and for several seasons summer night concerts at Maennerchor Garden.

In 1874 he brought out for the first time in Philadelphia Beethoven's Ninth Symphony with local talent. He conducted part of the Centennial preparatory celebrations in 1875, and also the chorus in Independence Square on the occasion of the ringing in of the new century by the liberty bell at midnight, July 4 and 5, 1876.

Among the teachers of music in Philadelphia Mr. Wolsieffer has been active, and ranks very high, having been at this part of his calling since he was fifteen. He has taught over 700 pupils singly. He taught music and German at Dr. Munde's Water Cure establishment, and Dudley's Institute for Boys at Northampton, Mass. When the Civil War broke out he was teaching music and German at Leesburg, Loudon County, Va., but at once made his way North through the lines. He has also acted as organist in several prominent churches of Philadelphia, among them the Broad and Brown Street Baptist, Second Presbyterian, St. Mathias, P. E., West Walnut Presbyterian, First Presbyterian (Washington square), where he was for eighteen years. He is now organist and director of the choir at the Central Presbyterian, Broad street and Fairmount avenue.

Mr. Wolsieffer has during his long term as a musician served most faithfully in numerous offices, none of which he sought. He served nine consecutive years as president of the Philadelphia Musical Association, and two terms as president of the National League of Musicians of the United States. He was also president of the Beethoven Memorial Association, an organization created through his personal efforts for the purpose of forming a fund for the erection of a memorial to the great composer in Fairmount Park, but which failed through lack of support. He has served as president of the Utopian Club, and for several terms as chairman of its entertainment committee. On several occasions he acted as judge at the prize singing contests of the Welsh Eisteddfods, and at two of the Saengerfests of the Northeastern Saengerbund. Besides all these posts of honor, he was president of the Pennsylvania State Music Teachers' Association, and the Philadelphia Music Teachers Association, and is now president of the American Organ Players' Club, to which he has sent in his resignation on the grounds of differing from the club upon constitutional questions, and the acceptance of which resignation is pending. Mr. Wolsieffer is a strong advocate of the claims of American musicians, and has appeared before Congress in their behalf, and spoken for their interests through various literary channels. In all matters pertaining to organization he has carried out his ideas most faithfully, if not always successfully. One of his ambitions is the organization of an orchestra composed entirely of American musicians, to be trained to a high degree of perfection. Many times he has stated that he would sacrifice a fortune in the fulfillment of this idea. He has already sacrificed much of his means for the advancement of music, and few men are more generous in aiding anything that will benefit or elevate musical art. All his personal concert undertakings in past years were personal risks, resulting in heavy losses from lack of public appreciation, but these efforts were certainly productive of good in advancing musical tastes, and in a measure accomplished their purpose.

Personally, Mr. Wolsieffer is modest and retiring, deeply enthusiastic in all that he undertakes, though never unduly demonstrative. He never does anything except by deliberate application. He has endeared himself to many by his industry, unswerving honesty, intelligence and courtesy.

AMONG the more recent prominent musicians who have come to Philadelphia is Lyman S. Leason, who, although a native of Butler County, Pa., has spent most of his musical career in Eastern cities, principally New York. Mr. Leason is in middle life, and he began in his early childhood to show a fondness for music.

In his native town he was under local teachers until the age of eighteen, when he attended the normal schools in the summer for several years, and during this period he took up voice, harmony and theory. After that he went to Boston and entered the Boston conservatory, where he studied under Julius Eichberg and faculty. This was in 1875, and he remained there one season. After that Mr. Leason continued to teach in summer schools, and in 1884 he went to New York. In that city he taught with Dr. H. R. Palmer in choral union work, was director of music in Adelphi Academy, Brooklyn, and also taught in the Metropolitan College of Music for four years. During all this time in New York city he had charge of several large chorus choirs, among them being the South Third Street Presbyterian, of Brooklyn, the Thirtieth Street Presbyterian, of New York, and the Fleet Street Methodist, of Brooklyn.

In these positions he achieved much of his success as a choral teacher. Mr. Leason is vice-dean of the Chautauqua Summer School of Music, which position he has held for eleven years.

Two years ago Mr. Leason received an offer to come to Philadelphia, where he was placed in charge of the Temple College School of Music. He is the dean of the music school and director of the vocal department also. This institution has the highest standing, and the musical department is advancing rapidly under the guidance of Mr. Leason. He has constantly improved it, until now he



FERDINAND DEWEY.

Philadelphia.

has a first-class faculty. He has associated with him Ferdinand Dewey, who is the principal of the piano department; Russell King Miller, teacher of organ; Edgar S. Fischer, teacher of violin; W. S. Remont, teacher of brass instruments, and John H. Minges, teacher of the smaller instruments. All branches of music are taught, and the school is rapidly coming to a successful position.

FERDINAND DEWEY.

THIS gentleman is a descendant of Thomas Dewey, he being the first and only one of the name among the early settlers in this country, coming from England to Massachusetts in 1633. The Ferdinand of this sketch comes of a musical family, the musical temperament being characteristic of all the Deweys.

He began to show his musical proclivities when he was not over three or four years of age, at which time he was thrumming tunes. He went to Boston and became a pupil of William H. Sherwood, with whom he remained for six years. During this time he also studied theory, counterpoint, &c., under Stephen Emery. Still later he was studying counterpoint and fugue under George W. Chadwick. After completing these long courses under the above named masters, Mr. Dewey taught in the Tremont School of Music for several years, and then in the Boston Training School, having also during this time many private pupils.

As a student Mr. Dewey was reputed to be the hardest worker in Boston. As a teacher he had already won the respect of his colleagues and a position among the leading teachers, when he became a victim to the grip upon its first arrival in this country. The combination of grip and Boston climate convinced him after several years' struggle that discretion was the better part of valor, so in 1894 he went

to El Paso, Tex. While there he found the financial means that enabled Mrs. T. J. Beall to build an ideal hall for music, which Mr. Dewey named Chopin Music Hall. This hall is justly celebrated for its wonderful acoustic properties, having been praised by many prominent artists, among them Anton Schott, the famous Wagnerian tenor, who said it was superior to any small hall in which he had ever sung at any time. From Texas Mr. Dewey came to Philadelphia, where he accepted the position of director of the piano department in the Temple College School of Music.

For the past seven years he has taught at the Chautauqua (N. Y.) summer school with Sherwood in the piano department. Perhaps it might be said of Mr. Dewey that his greatest strength lies first and foremost in teaching; yet he is a performer of rare skill, plays beautifully, in fact, and many of the best judges have given his touch the highest possible praise. He has also composed a number of choice solos for the piano, of which Edward B. Perry says:

"Among the many gifted and growing American composers, in whose productions their countrymen may justly take pride and pleasure, I know of no one who is doing better work for the piano than Ferdinand Dewey. In the force, originality and beauty of his musical ideas, as well as in his musicianly and logical manner of stating them, he has few equals among modern writers; while for general effectiveness in the concert room it is difficult to find a single American composition which can hold its own with any one of half a dozen from Mr. Dewey's pen which might be named. I speak from experience, having myself presented them to hundreds of audiences, with the most gratifying results."

PRESS NOTICES.

The work of Mr. Dewey was such as to convince his hearers that he is eminently fitted to impart his musical ideas to all coming under his guidance. His playing was marked by a brilliancy and technical knowledge that made the musical thought easily recognized.—Boston Times.

Mr. Dewey is considered one of the best teachers of technic in America.—Montpelier Phoenix.

Ferdinand Dewey, by his gifts of genuine musical feeling, beautiful touch and brilliant technic, gave real pleasure to the fastidious lovers of piano music in Boston last night.—Boston Transcript.

Mr. Dewey is a composer, and his "Thousand Eyes" is a perfect gem. It will be a thing of note a thousand years hence. There is in it the echo of a lost love, and it will keep repeating itself long after its author has gone to say "good morning" to Beethoven and Schubert and all the others.—Belton Journal, Texas.

Mr. Dewey is known to the profession as a musical enthusiast of genuine talent, both as interpreter and composer, and has furnished some of the most brilliant and effective concert solos yet produced by an American which are widely known to the public through the recitals of Wm. H. Sherwood and E. B. Perry. Mr. Dewey's native tendencies as pianist are toward the fiery and impassioned.—Boston Courier.

The Chopin numbers, Ballade, op. 47; Berceuse, op. 57, and Scherzo, op. 39, played by Mr. Dewey, brought out his superb technic and touch, and illustrated his mastery of the piano.—Philadelphia Press.

On Saturday Mr. Dewey gave a piano recital in the college chapel, which, by lovers of music, was considered so fine that it had to be repeated on Monday. Mr. Dewey is probably the finest pianist that has ever been heard in Belton. His interpretation of various passages show him to be not only a musician, but a poet. We had the great pleasure and privilege of hearing him in his own composition, "The Night Has a Thousand Eyes." Perfect master of his instrument. His music is like a beautifully told tale that stirs and elevates the finest feelings of the human heart.—Baptist Standard.

E. S. FISCHER.

EDGAR S. FISCHER, the violinist, is a native of Philadelphia, and a graduate of the "Königliche Hochschule," Germany, where he took the highest honors. He has been engaged at his profession, that of teaching, since his return, and is now in charge of the violin department



E. S. FISCHER.

Philadelphia.

THE MUSICAL COURIER.

of the Temple College of Music, one of the most prominent institutions of Philadelphia.

Mr. Fischer is also a violin virtuoso of distinguished ability, and has played before some of the finest audiences, always making fine impressions. He is possessed of a fine technic, and plays with true expression. He has artistic feeling of the rarest quality. A prominent Philadelphia daily paper, speaking of his appearance, said that "he touches the hearts of his hearers, a faculty rare in these days of methodical culture."

WITH THANKS.

THE pictures in the Philadelphia section of Marie Hall, Marie K. Zimmerman and Miss M. A. Groff and several others are from photos by Clayton Stone Harris, of Philadelphia.

The Gutekunst studio has also furnished photos for this section of A. L. Manchester, A. R. Taylor, D. D. Wood, J. G. Bierck, J. C. Warhurst, W. P. Hoxie, W. W. Gilchrist, W. Stoll, Jr., H. G. Thunder, E. A. Brill, Henry Meyer, W. Wulsieffer and A. Bachmann.

THE GRAVE OF MOZART.

A CORRESPONDENT of the *Wiener Tageblatt* announces that the grave of Mozart is in the St. Mark's Cemetery at Schwechat. He adds that a stone tablet that is leaning against the mound bears in black letters the inscription:

W. A. MOZART
1756-1791

and that the keeper of the cemetery asserts that the bones of the master repose there.

Rudolph Genée, the Mozart expert and founder of the Mozart Society, replies that the report is quite untrustworthy, and deserves no more confidence than Professor Hyrtl's story of ten years ago about the finding of Mozart's skull. Very soon after Mozart's death the grave could not be discovered even by his widow, and since then many searches for it have been made without result. The assertion of the cemetery keeper after more than 100 years cannot be taken seriously. It is largely a pious wish.

BARTON'S SYMPHONIC BAND.

WINCHESTER BARTON, the conductor of Barton's Symphonic Band, is a native born Philadelphian. From the moment he opened his eyes he has lived in a highly developed musical atmosphere, his father being a very good tenor singer and choirmaster and his mother a soprano of some note. When he was six years of age he began his studies in music under his father's guidance, entering into active choir life at that age and singing regularly in choirs until his voice began to change at the age of fourteen.

At this age he withdrew from choir work and took up the cornet; his clear insight into anything musical enabled him to master this instrument in an incredibly short space of time, and we find him, at the early age of seventeen, not only a soloist of some note, but a good bandmaster, having been elected to fill that position by the unanimous wish of the band in which he was playing.

Mr. Barton during the three years of his conductorship

of this band brought it up to a high state of excellence. Being thorough in everything he undertook, he practically mastered all the instruments in a band, playing them all at different times in order to get well acquainted with them.

At twenty-one he started out in earnest as a teacher, his reputation bringing him six different bands to teach in a short time, even going so far West as Chicago to teach a band there.

When he was twenty-four he discovered that he had a

is a member of the Manuscript Club, and has supplied their concerts with a large number of compositions.

Mr. Barton, now recognizing the strong demand and profit in a first-class band, has organized his Symphonic Band, with the intention of taking engagements at parks, expositions or seaside resorts, and to go on tour a few months in each year. He has selected the finest musicians obtainable, and is sure of an "ensemble" not to be equaled by any other band in the country. His unquestioned ability



WINCHESTER BARTON.

Philadelphia.

voice, and a good one. Being convinced that there was more to him in following that branch of the business, he plunged into singing and choir work with his usual vim, gradually withdrawing from bands.

His musical abilities developed very fast during the next ten years. He did splendid choir work, had a large number of choral societies, a big class of pupils, and with it all found time to write.

During this time he composed a large number of choral works, songs, a suite or two for orchestra, one symphony, a grand opera, and has partly finished two light operas. He

as a conductor, and his wide and universal practical knowledge of all things musical, insure a highly successful future for him and his band.

The present organization is without doubt unequaled in its fine musicians. Mr. Barton has sought high and low for the best, and only the best has been accepted; every man is an artist on his instrument.

William Stobbe, the assistant director, is a well-known Philadelphia musician, whose recent articles in *THE MUSICAL COURIER* on the movable Do system are pleasantly remembered.

WHEN A PIANO is praised and preferred by some of Philadelphia's foremost musicians and music teachers, that piano must have unbounded merit.

THE LESTER PIANO

has found greater favor with musicians and music teachers than any other instrument. Such well-known teachers of music as Maurits Leefson, C. von Sternberg and Vivian Ingle are among the manifold owners of the Lester who praise it highly.

THE LESTER is noted for the power and beauty of its tone quality, for the artistic solidity of its construction, and for its durability and staying-in-tune ability. There are other good pianos, but they cost more. The modern methods in vogue at our factory have brought the price down to everyone's reach. We have a special proposition as to price and terms to make to all music teachers. Write for it if you can't call.

F. A. NORTH & CO.,

MAKERS OF THE LESTER,
1308 CHESTNUT STREET,

Across the street from
Wanamaker's.

PIANOS TUNED, RENTED
AND MOVED.

The Paris Exposition



ISTORY will have no trouble in recalling the date of the Dreyfus affair. Exposition—Dreyfus! Dreyfus—Exposition! The two words form the keystone to the arch between the centuries nineteen and twenty; also of all Continental thought of that epoch.

The two gigantic features pressing simultaneously upon the mentality seem like two powerful wings of opposing armies glaring at each other under lifting dawn mists.

Rennes and Paris! The battle between old and new, between advancement and tradition stand still; between thought individual and thought in block, between dead past and living future.

Rennes, gloomy, sullen, furtive-eyed, crouching, depressing, a disaster of discovery of moth-eaten conscience, inefficient religion, crumbling idols; Paris, young, frank, free, hopeful, forceful, insolent, in its birthday of science, industry, progress, advancement, emancipation.

The very locale of these two opposing forces, one tucked away in the oldest town of one of the oldest corners of the country; the other sturdily planted in the heart of the country's capital, would already seem to indicate the result of the deadly moral combat tacitly being waged under the direction of Fate.

* * *

Every exposition is a victory gained for internationality of feeling, of thought, of action. Each one is an advance move toward union of effort of life.

With each one is thrown down some wall, some fortress, some citadel of prejudice, of superstition, of ignorance, of unreasoning conviction, of exclusiveness, of barbarous antagonism.

Each one passed leaves a milestone to human friendship, where, instead of a sword at every throat, lies a hand in every hand, not for the abstract idea of peace and good will, but through the recognized necessity one for the other, in the entire civilized world.

Nothing proves more strongly the truth of this than the fact that never since the separation of chaos into individual forms were the different portions of the earth so closely, that is, so strongly, drawn toward each other as here on the threshold of the approaching century's exposition. That, too, with the Rennes process, steeped in the residue of barbarism, seemingly giving the lie to the statement.

The earth's particles are flying together as though drawn by electric batteries. The question of consolidation is but a question of melted prejudice, of widened intelligence, of conceit killed by clear seeing, and of knowledge—knowledge of the principles of humanity replacing knowledge of printed regulations, colors of escutcheons and faith in a confessional.

Industrial, social, economic, commercial, selfish causes for the gospel of unity, of which expositions are the apostles.

WHERE IS THE EXPOSITION?

Lining the two banks of the Seine, at a point nearest to the centre of the city, namely, in the vicinity of the Place de la Concorde. Crossing any of the bridges traversing the section during the early months of erection gave a view each way as of a forest of masts of monster vessels, lying at anchor along the borders of the river. Skeleton constructions arose as the opening of flower petals—night by night, day by day. Later on the scene became a panorama sketched by fairy fingers—taste, art, science, modern skill and enterprise working wonders. To-day people accustomed to the scene even stand still in wonder as to how it could possibly have taken place. The sun, the great artist, does splendid work among the pictures during the daytime. A view of the scene on a moonlight night makes one—stop talking.

* * *

As the Seine descends, the best, or west, or city part of Paris lies to the left side of the river; the "other part" to the right and east.

The famous Latin quarter, Notre Dame, the Chamber of Deputies, the Odéon Theatre, the Luxembourg gardens, the Panthéon, Boulevard St. Germain, the Palais de Justice (surnamed Injustice by many), the French

Institut or Academy and the Bon Marché lie on the right or rising sun or "other side" of the Seine.

The Boulevards, the modern American quarters, the Champs Elysées, Trocadéro, Madeleine, the theatres, the Louvre, the Gare St. Lazare, l'Etoile and the Arc de Triomphe, lie to the left.

Also does the Place de la Concorde, in the neighborhood of which lies the grand or main entrance to the Exposition grounds.

Six bridges cross the Seine in the Exposition region. Beginning above and descending, d'Jena, l'Alma, a small unnamed one, des Invalides, Pont Alexandre, recently constructed, and Pont Concorde. The Pont Alexandre unites the heart of the Exposition with Napoleon's Tomb.

The main entrance lies between Ponts Alexandre and Concorde, but quite close to the latter. "Cours-la-Reine" is the name of the street or avenue nearest to the entrance. The Tuileries stretch on below, by the river's bank.

* * *

The massing of the Exposition features on either side is as follows: On the left hand side (always descending) are the French and foreign colonies, bridge d'Jena, little bridge, le Vieux Paris (a reconstruction of the old city of Paris, as it was before Progress stalked abroad), Pont l'Alma, the Departments of Horticulture and Agriculture, Ville de Paris, Pont des Invalides, les Beaux Arts, French Art, Pont Alexandre, the main entrance, Pont de la Concorde and the Tuileries.

On the right or east side lies a solid mass of exposition ground, directly behind the bridge d'Jena, the Champ de Mars stretching through the middle. At the end the Ecole Militaire, in which took place the degradation of Dreyfus.

The Departments of Sport, of Navigation, of Commerce, the Eiffel Tower, Departments of Mines and Engineering, of Cotton Goods, Chemical Industries, Electricity, Mechanics, Eatables and Provisions, Agricultural Products and Salle des Fêtes form the features lying around the Champ de Mars.

Going back to the river's bank (still on the "other side") lie the Army and Navy Departments, Pont l'Alma, Pavilion of Foreign Powers, Pont des Invalides, Pont Alexandre. Back of the latter is another grouping of features, including the Esplanade or Park of les Invalides. This is bounded by French and foreign sections on either side. A railway station has recently been constructed in this section, to the intense disgust of the Parisians. The name Gare des Invalides has been given to it, as a sort of healing sop to their wounded feelings.

These so-called "improvements," made in the interest of the Exposition, are destruction to the beauty and picturesqueness of the city. With this in mind all people of taste must regret sincerely, with all due deference to progress, that an exposition should ever intrude into the French capital. It is like placing a husking machine in a boudoir.

The administration of the Exposition, offices, &c., lie directly beyond the Pont l'Alma. Of these the administration of the Department of the United States is 22 Avenue Rapp.

* * *

Although extreme care has been exercised, it must be imagined that the placing of these various sections cast an element of more or less temporary disorder into the elegant, refined and coquettish capital. It is just and natural that the delicate taste nerves of its people should quiver. This, indeed, they do.

To the praise of the administration, however, it must be said that at least no unnecessary damage has been done. Special care was taken of the beautiful trees that none should wantonly perish. Many, of course, had to be cut down. The streets of the city have been torn up for months and here at the commencement of winter are far from being restored.

At times a heavy, white fog of light, stony dust fills the air to the height of towers and tree tops. The various openings for the underground or Metropolitan Railroad have lain like great sores over the delicate body of the beautiful town, and cab rides have been doubled and trebled in cost by the necessity of roundabout trips to avoid obstruction and barrier, which rise at every corner.

These things, added to the laying of two or three supplemental tramway

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lines, have reduced the aspect of elegant Paris to that of a great American metropolis.

It has required all the force lying in thought of the shekels to be garnered from the enterprise to restrain the feelings of real city lovers from bursting the bounds of endurance and the people from rising en masse to protest against the proceedings.

Messrs. Picard and Bouvard are the city fathers charged with the duty of standing between city beauty and its demolition. The hour of the Ex-



ALEX. S. CAPEHART.

Director Department of Liberal Arts and Chemical Industries, United States Commission,
Paris Exposition, 1900.

position will show how admirably they have succeeded, for in any case at issue the cause of Beauty triumphs ever in the genuine French breast.

Even the works in progress never lie nakedly open to public gaze. Each is inclosed in a sort of temporary chrysalis of boarding, fashioned and painted so as to offend with the least possible degree eyes born with an acute sense of beauty.

* * *

Running from the main entrance to Pont l'Alma parallel with the river is a lovely tree-shaded avenue called Cours-la-Reine. This, not alone from its locality and beauty, but from a historical standpoint, is destined to play an important part in the movement of the Exposition, if not to become its Boulevard.

"Cours-la-Reine" was so named from being in 1616 the favorite promenade of Marie de Medicis, who had planted all those beautiful trees and who made of the route a court drive, open to certain privileged grandees who were willing to submit to certain dress regulations. It is some fifty years older than the Champs Elysées, which lies parallel to and back of it. It was further immortalized by having roll upon it the first closed glass "carosse" of the period, a sensation of the time, greater than that on the launching of any automobile machine in our surprise-surfeited day.

In 1831 this quarter was musically interesting. Here were given the first open-air concerts at Paris, after the Revolution.

A man by the name of Philippe Musard it was who created this species of musical entertainment. As bandsman under Napoleon he followed the campaigns of Spain and Germany and went to live in England after the fall of the Emperor. There he became chief of the court balls under George IV. and was highly considered. Returning to Paris rich and honored, he originated the promenade concerts which, at least to all who know the facts, have immortalized him.

Later on he became director of the Opéra balls at Paris until these became a State institution, when he disdained to follow them. In the year 1885 he yielded the baton to his son. And that was the year of the first Universal Exposition, when the Palais de l'Industrie was erected.

* * *

No one can arrange a plan with more care, system and detail than the French when they set themselves about it. This Exposition has brought out all their resources in this direction, and people who find much to blame in the ordinary business transactions of the city, are full of admiration for the evidences of forethought and practicality that are already to be seen in the affair.

The principal entrance, as has been shown, will be from the Place de la

Concorde and the avenue Cours-la-Reine. This latter, as also the Quai de la Conférence, will be kept free for pedestrians, all carriages being stationed along the Quai des Tuileries.

A good omen of the Exposition is that the first buildings which meet the eye upon entrance into the grounds will be those of Education and Culture. The Palace of Beaux Arts and a palace for the exposition of ancient French art will be the two buildings to remain commemorative of the great event. The distribution of trees, flowers, shrubs and other means of simple beauty will be eminently French. The region around the Emperor's tomb will be the domain of art of the Exposition.

With great general satisfaction has been received the arrangement by which each nation builds its own pavilion. The variety of taste, at its best, of each country, thus displayed, will not be the least interesting feature of the international exhibit.

* * *

The national pavilion of the United States, of which the portrait is given elsewhere, will not be the least interesting of these edifices.

The building lies upon the Quai d'Orsay, facing the Seine, close to the bank and is framed by the headquarters of Austria and Turkey. Its dome will be 200 feet above the level of the water.

The plan of the pavilion is square, with open vestibule, guarded by double Corinthian columns. The massive roof is a low pyramid, surmounted by a grand dome, richly ornamented and crowned by the American eagle. The style is Renaissance, of great majesty and grandeur, and combines many interesting novelties of architecture, although perhaps not wholly novel in itself.

The statue of Washington on horseback stands in the vestibule. A symbolic Roman chariot rests above, the word "America" lying between. The architects of the building are MM. Coolidge & Morin-Goustiaux.

Here may be found by people of the United States their country on a running string. It will be the place to rendezvous, the centre of American home abroad, during the entire year. Guides, newspapers, stationery, stenographers, typewriters, information offices, board of trade stations, books, tickets, in fact everything desirable to meet the convenience of the traveler will exist there. Even a constant flow of "ice water" has been provided for.

This pavilion is but the reception quarters of the American exhibit. Various other buildings are being constructed. The liberal arts, navigation, meteorological service, agriculture, forests, railroads and other wonders of our country will have special edifices. In the quarter of Vincennes will be a sort of railroad annex of the United States. A "whole live" train is to be sent over, cable cars and tramways and perhaps the elevated roads will have grounds specially for demonstration of their workings. A factory of special American tools, implements for mining and working oil fields, inventions of all sorts for land and water, will be exposed.

What astonishment in store for Europeans, if they can only be induced to take a look at these things!

All praise is due to the energy and enterprise of the leaders of the United



FERDINAND W. PECK.

United States Commissioner General to the Paris Exposition.

States movement, as also to the courtesy and good feeling on the part of the French in inaugurating, making possible and carrying out the means by which the United States shall be ably represented at the World's Exposition of 1900.

The portraits of Messrs. Capehart, Peck and Woodward are reproduced on these pages.

An important and interesting role will be played by the United States



UNITED STATES BUILDING AT THE PARIS EXPOSITION

THE MUSICAL COURIER.

pavilion on the Fourth of July, 1900. Here, in addition to the usual ceremonies commemorative of that day, will take place the preparations relative to the inauguration of the monument to General La Fayette, which is decided by the two Governments to take place on that day in Paris.

It is known that the children of the public schools of the States subscribed some \$50,000 as their part to this patriotic anniversary celebration, and that the Government added an equal sum to the monument fund. The city of Paris has given one of its best sites for the erection of the statue, close by the Louvre, on line with the Place de la Concorde.

By a charming courtesy the American flag is to be hoisted from the top of the Eiffel tower on that day, and by means of electricity the President of the United States in Washington is to hoist this flag at 7 o'clock on the morning of July 4, an hour which will mean mid-day in the city of Paris.

Printing, with all that it concerns and that concerns it, newspapers, press-work, &c., will be made an important feature of the United States exhibit. The quarters for this purpose will be marvels of luxury and practicality.

The machinery exhibit also promises to be very fine. The naval exhibit will include vessels which became famous in the late war. Carriages and vehicles of all models will be seen, also an exposition of everything pertaining to civil engineering. A model, 20 feet in length, of the Chicago Drainage Canal, will be shown. Recent developments in railroading will include some twenty locomotives.

A space of 8,600 feet has been secured in the Bois de Vincennes for the bicycle and automobile movement. Machines will be shown in operation. A big building is to be erected for the use of cyclists, where machines may be kept while owners visit the grounds, and which may be sent forward to any desired gate at a time appointed. A big bicycle race is promised, for which big prizes are named.

* * *

Italy has apportioned some 2,000,000 francs to Exposition expenses.

It is not generally known how very fond Italians are of expositions, and how much effort is made in that country for the support of such affairs, public and private, national and international. It is estimated that over 3,000 exhibitors will take part, not counting sculptors, painters, &c. Lombardy, Piedmont and Tuscany will be in the avant garde—Lombardy with metallurgic establishments, Piedmont and Lombardy with silk, cotton, iron and machinery; Naples with coral, tanning products and appliances, and costumes, too, it appears. Sicily and Sardinia will have agricultural products, sea fish, wine, &c. Venetian glass will abound and astonish, as also laces, bronzes, furniture and colored windows. Rome will send mosaics, sacred ornaments, carvings and jewelry. Provisions of various kinds which are specialties with various regions will be abundant.

A Swiss village is in process of construction on the other side. Artificial mountains are already rising in surprising effectiveness. They are to be covered with verdure and Swiss cottages, fresh, primitive valleys and streams rolling between. This village, which will be among the marvels of the Exposition, will cover 21,000 square yards of surface.

Sweden has contributed over a million francs to Exposition funds. Some 500 exhibits are expected. Its pavilion was constructed in Sweden and is being brought over for erection.

It appears that the telephone is quite an institution in Sweden, to a greater extent even than in France. For instance, in Paris there are 15,000 telephones to 2,500,000 inhabitants. In Stockholm there exist 17,000 for a population ten times less! Some features of the convenience of this modern machine will be among the Swedish exhibits. There will also be an exposition of the condition of indoor manual labor, which is a necessity of the long, severe winter months of the country, a condition so unique to the country, indeed, that no word exists to express it in any other language.

Juries are already actively employed in classing works of art for entry to the Exposition.

* * *

A curious and original congress which will meet at the Paris Exposition will be a meeting of deaf and dumb people and their "interpreters" to show what progress has been made in fifteen years relative to their afflicted condition; also to study methods and inventions, rejecting and accepting for

the future welfare of the body; also with a view to promoting occupation, help and encouragement of all kinds to the members and others in all parts. Thirty-three foreigners are among the committee, all deaf and dumb, of whom twelve come from the United States.

The largest musical box ever constructed will be exhibited. It is called the Autoclektropolyphon and took fifteen years to build. It contains 80,000 separate pieces of mechanism and cost some 65,000 francs. It is to be worked by two petroleum motors, which will set in motion a dynamo, and this is to throw out colored lights and illuminate the room in which it stands. Its inventor, Antonio Zibordi, is to present this monster musical box to the Queen of Italy after the Exposition.

Among other attractions will be a grand palace consecrated to dancing. Here the entire history of the terpsichorean art, from its commencement to the present day, will be presented with costumes of the various epochs and the various musics. This has never been done on the same scale or with the same thoroughness. Several representations per day will be given by various sections of the whole.

The Palace of Dress or Costume, which for two years past has been occupying the attention of the leading dressmakers of Paris, is about completed. In like manner in this establishment will be exposed all the costumes of the earth in exact copies of the original goods, which are being woven and painted and worked at enormous expense, in the various factories of France. Historic men and women of the centuries will appear in all their original splendor before the eyes of their astonished descendants. This will no doubt be one of the most recherché departments of the World's

Show. Old Paris, or Le Vieux Paris as it is called, is already attracting much attention. This means a reconstruction of the most interesting and picturesque features of the capital as they will soon be known but historically. Paris is fast being flattened into monotonous conformation by the exigencies of modern life and the congested condition of its population.

Every day sees the most picturesque bits being reduced to lime dust and great, bare white facings being erected in their place. Narrow streets are being widened and pretty nooks and corners being combed out into prosaic conventionality.

Vieux Paris has been erected near Pont l'Alma, on the west or city side of the river. It will for a distance of some 250 yards represent various monuments and edifices and will be in three distinct sections. The towers, spires, old cornices and droll old windows and balconies will present a decidedly charming spectacle under the green flowery trees of the quay and painted by the summer sun. It will be a panorama in itself, filling the eye at a bend of the river which forms the pivot or centre of the Exposition section, and includes the view from Notre Dame to Meudon.

In Vieux Paris will be held important concerts during the Exposition under M. Ed. Colonne.

The electric display will be something wonderful. The most cyclonic effects are promised. There will be a grand Palace of Light, made wholly of glass, the invention of a painter named Pousin, who, from study of the colors reflected from glass objects, has become a most enthusiastic student of glass in all its forms and uses and in its manufacture. The description of this Palace reads like a fairy tale. Domes, pillars, statues, floors, carpets, curtains, furniture are to be all of glass. The sewings of the carpets, &c., are to be invisible! A water grotto will surround the base and the entire building will be illuminated. M. Ponsin designed and painted all models himself.

The cost of the Exposition is calculated to form double that of 1889—100,000,000 francs has been named as an approximate figure for the expense. In 1867 8,000,000 francs was considered enormous. Many fortunes have been staked upon the enterprise. The stranger within the gates will be a sort of fatted fly to the spiders that have been crouching in their nets for the past five years.

The Exposition is indeed the only serious "business" that has occupied the mind of the French citizen during that time. All thoughts, movements, ideas, combinations have been referred to the monster assemblage held constantly in view. Who knows how much of the restrained war of the day (one cannot say peace, for there is none) of the nations is due to anticipation of the Exposition of 1900.

FANNIE EDGAR THOMAS.



M. WOODWARD.

United States Commissioner to the Paris Exposition.

Madame Marchesi's Anniversary

HERE is so little, and yet so much, to be said about this astonishing woman—so little because it has all been said and told and repeated in the four quarters of the earth so many, many times—so much because her personality is the most varied, her experience has been the most rich, her life one of the most full of any of the rare women of this century.

Music has been the god of her life; her school has been and is her religion, her cult, her altar, her church, her all.

Energy is her ideal. All that is energy, force, power and courage appeal most strongly to her. While this is so, and while she has been obliged to exercise a goodly share of them all in her own case, Madame Marchesi is one of the sweetest, softest, most feminine and most easily moved and controlled of any woman of her time.

By reason of these contrasts of disposition, Madame Marchesi has been much misunderstood. Because she knows just how she wishes things done and insists upon their being done that way, she is deemed "severe." Because she knows that success in anything is an uphill road, and insists upon perseverance, persistence, courage and sacrifice on the way, she is deemed "hard." Because she knows art, the necessities of art, the slowness of art growth and the poverty of art feeling in the average mind, she is deemed "unsympathetic." Because through bitter experience she knows the

fortunes by flaws of disposition in others, of which her own nature is wholly incapable.

For the rest there is not a word of truth in it at all. Madame Marchesi is tender and gentle of heart always and of manner at times. She has a ready tear, a sigh and an open home and pocketbook. She yields easily to counsel, domination or etiquette. She is spirited, witty and mocking, but never cruel. She has suffered as few women are called upon to do in this life. She has kept her faith in a God that "must be" just and true and divine, and she has spanned her long life of active intercourse with her fellows without a flaw, even a false flaw, upon character or conduct.

This the writer knows of what she speaks and testifies by knowledge. She does not hesitate to lay a laurel with those from a host of knowing and appreciative friends, by all faithful and well wishing, upon the brow of one who has been styled by her pupils "a golden woman."

In May, that month which with November has given to the world the brightest souls, Mathilde Graumann was born at Frankfort. Her family, of Alsatian origin, were related to the celebrated Baron Haussmann, of Paris, and to General Denzel.

Her vocal study was commenced with the composer Otto Nicolai at Vienna, then a hotbed of musical celebrities. She lived at that time with the Baroness d'Ertmann.

At the close of her studies, endowed with a fine mezzo-soprano voice, great musical sentiment and first-class instruction, Mlle. Graumann had a brilliant success in concert in Paris before leaving the city for London.

In the latter city she was heard always with success, with steady growth of reputation, in salons and halls during three years. After this a triumphal tournee was made through England, Scotland and Ireland, also in Switzerland, Holland and Germany. She sang at this time at the Court of Weimar, where Liszt was the intendant of music, and, as may be imagined, attracted the attention of this unusual wizard.

The greatest artistic successes of Mlle. Graumann were had in "The Barber of Seville" and "Cendrillon" of Rossini.

About this time the young artist was married to the Marquis Salvatore de la Rajata de Castronne, an Italian, who was also pupil of Garcia. The two artists gave together a series of four grand concerts with orchestra at Vienna, and the success thereof was so brilliant that Madame Marchesi was invited to be professor of the Vienna Conservatory, where she remained several years and made many world-renowned artists, among them Gabrielle Krauss, Ilma di Murska, Antoinetta Fricci, &c.

At his time Rossini, who had the most unbounded faith

MARIE FILLUNGER,
Austrian.

ANTOINETTE STERLING,
English.

BETTY FRANK,
Austrian.

LOUISE PROCH,
Austrian.

ROSE BERNSTEIN,
Austrian.

ANNA RIEGL,
Austrian.

LOUISE KAULICH,
Austrian.

MARIE SIONITZKA,
Russian.

MARIE KOMAROMI,
Hungarian.

LYDIA HALLM,
Hollandaise.

NELLIE ROWE,
Australian.

JULIE WYMAN,
American.

MARIE DECCA,
American.

ELEANOR EVEREST,
American.

ROSE STEWART,
American.

MARGARET ELLIOT,
American.

GERTRUDE AULD,
American.

MINNIE MORGAN,
American.

KATHERINE TIMBERMANN,
American.

JENNIE TORRIANI,
American.

FANNIE FRANCISCA,
American.

BLANCHE STONE-PYNE,
American.

ALMA RIBOLLA,
American.

LUCY STEPHENSON,
American.

MARIE VANDERVEER GREEN,
American.

ADELINE HIBBARD,
American.

ALICE WENTWORTH,
American.

ELIZABETH PATTERSON,
American.

BLANCHE SYLVANA,
American.

ROSA PAPIER,
Austrian.

KATE ROLLA,
Austrian.

ADA CROSSLEY,
Australian.

NADINE PAPAJAN,
Russian.

LYDIA ILLYNA,
Russian.

BERGLIOT BJORNSON,
Norwegian.

MARIE FOWLIN,
Russian.

ANNIE MOULTON,
American.

MARIE BOUCICAULT,
Australian.

JENNY TAGGART,
Scotch.

OTHER MARCHESI PUPILS.

impositions that are practiced by students upon professors, and therefore has regulated methods of payment and receipt, she is supposed to be "tight" and money making.

This last is absolutely not so. This writer knows, and all who know her know, as a fact that Madame Marchesi gives with her left what she gets through her right. She is generous, large hearted, sympathetic and compassionate, and is never a term without having three or four free pupils in her classes.

To-day, after her fifty long years of unremitting toil, after having lived a comparatively quiet and retired life, and after having had the queens of the lyric world in her studios, she is to-day anything but a woman of wealth and fortune.

She has worked hard for what she has won, she has helped thousands of singers, she has given largely in various quarters, thinking nothing of return, and she has lost

her aunt, and wife of the field marshal of that name, who was pupil and friend of Beethoven, and who as amateur pianist of value, received the dedication of one of the sonatas of the great composer.

Returning to Frankfort Mlle. Graumann studied for over a year with Mendelssohn, who, announcing for the girl a brilliant career in art, overcame the scruples of the family against such a career, with the result that she was sent to Paris to study music seriously.

Here in Paris she studied singing for over four years with Manuel Garcia, son of the great Spanish artist of that name, and now residing in London, where he speaks in terms of admiration of her who is now "Marchesi."

She studied several languages at this time, also French declamation with Samson, the teacher of Rachel, and composition, of which she made a profound study.

in Madame Marchesi as teacher, made every effort to have her made professor of the Paris Conservatoire. But Auber, with stubborn narrowness for which he was known, tried to insist upon her adopting in toto his method for use in the school. Since his method did not by any means commend itself to her, one knowing Madame Marchesi has little doubt as to the issue. She refused and accepted instead the professorship at the Conservatory of Cologne, where she remained three years.

It was at this time that the new conservatory at Vienna was built, and a deputation was sent to invite Madame Marchesi to come to its opening and remain in it as professor. Here it was that a great many brilliant artists were formed, such as Mesdames Caroline Salla, Etelka Gerster, Clementine Proska-Schuch, Rose Papier, Amélie Tremelli, Emma Nevada, Koppmeyer, Staudigl,



Fête
PROFESSORSHIP
MARCHESI
1899



Helie Pella



Gabrielle Kraus



Alice Scott



Emma Caber



Emma Nevada



Emma Nevada



Agl. Stuyvesant



Q. Sallay



Mathilde Marchesi



Frances Hewitt



Toni Fiesi



Blanche Marchesi



Frances Hewitt

THE MUSICAL COURIER.

Nadine Boulchhoff, Anna d'Angeri, Amélie Stahl, all of whom have been since celebrated.

Returning to Paris in 1880 she has since lived here, and around her again formed a circle of grand artists, with Melba, Sibyl Sanderson, Emma Eames, Frances Saville, Calvé, Jeanne Horwitz, Blanche Marchesi, her daughter, now reaping of the harvest sown in those days.

Notwithstanding her busy school life Madame Marchesi has published thirty-five works, consisting of her school exercises complete.

There are elementary exercises, vocalizes for different

occupies himself with literature, and is a well-known figure in Paris and Belgium. He is translator of many books of art, author of several German ballads, a collection of Neapolitan and Sicilian songs and a treatise on voice production. He has the Order of St. Maurice and St. Lazare from Italy and the ribbon of Franz Joseph of Austria. He is very proud of his wife's success, but with her mourns the death of several children, Mme. Blanche Marchesi being the only survivor of a family of ten.

Her home on the Rue Jouffroy in Paris is one of the most elegant, well ordered and peaceful in Paris. The

fact so easy did it all seem that, except what was given to her charming personality, attention went directly to her songs. The singing seemed part of herself.

She sang Schumann's "Widmung," Brahms' "Saphic Ode," an aria from "Romeo and Juliette," "Chant d'Indoo," by Bemberg, Lalo's "L'Esclave" and the Eurydice air from "Orfeo."

The group was well chosen and admirably rendered. The Gluck air was compared favorably to Delna's execution; by some declared superior, as nothing was in the throat and no words were eaten.



ELEANOR CLEAVER.

Paris.

female voices and singing methods, published in German and French, and in Paris, London, Milan, Copenhagen and Vienna.

A volume of her cadenzas will appear at the time of the fête in December, which means that they have now already been presented to the world.

Her book of memoirs, published in Germany and America, is now in its second edition.

Madame Marchesi has been many times decorated. She is Officier d'Académie and Officier de l'Instruction Publique in France; has the Order of Merit of first class and Medal of Arts and Sciences from Austria; the Order of "Virtuti et Ingenu" from the Grand Duke of Saxe-Weimar and also from the King of Saxony, and she has also received medals from Italy and Germany. She is likewise member of the Academy of Ste. Cecile, of Rome, and of the Academy of Music Royal at Florence, and also member of the Association of Artists-Musicians in France.

The fifty years of teaching are summed up as follows:

Seven years in Vienna, four years in Paris, three years in Cologne, again at Vienna thirteen years, here in Paris the second time eighteen years, and five years of artist life, during which she taught and made artists.

The Marquis di Castrone, her husband, is a superb looking man, and an extremely interesting one; big hearted, generous, artistic, literary, well instructed, au courant with all that is passing in the world about him, with a real reverence for all that is great and good and forceful in life and art. Son of the Governor-General of Sicily, he was studying law at Palermo when the strife for liberty, in which he actively participated, became a revolution, he an exile. Marchesa was the professional name he adopted when, after studying with Garcia, he adopted the professional career as baritone and made many tournées. He

treasures within its walls merit a letter to themselves, and they shall have it one of these days.

All we can add for the present is the expression of sincere congratulations to the brave lady who has fought so many battles, won so many victories, reared so many children, behaved herself through life and made more prima donnas than all the conservatories of the world put together. May she live many more years of usefulness, and may her last years be her best!

MME. ELEANOR CLEAVER.

A GRAND musical soirée was given recently on the Rue de Penthièvre, at the home of Madame Ostheimer. It was one of the opening affairs of Parisian winter society, and a large and select company was assembled.

As is customary on such occasions, music was a prominent feature, and of music of course singing had a prominent part.

Among the singers was a very beautiful young woman, tall, elegantly made, with round fresh face, waving hair, dark, expressive eyes, and who was dressed in the perfection of taste. She showed goodness, refinement, intelligence and a certain agreeable pleasure in the affair which attracted all attention, and charmed the French company.

She sang without affectation, presumption, awkwardness or any manner to indicate that she was not perfectly at ease and sure of what she was about to do.

Her voice was mezzo soprano of lovely timbre, clear and sonorous as a bell, velvety, but at the same time clear and disengaged, perfectly equal from top to bottom, round, full and elastic. She seemed to have plenty of breath; in

This singer was Mme. Eleanor Cleaver, of New York, well known in the musical world there, and the above little framing may indicate to her friends about what she is doing in Paris at present.

Madame Cleaver has been over here about two years studying with M. Delle Sedie, who to her, as to many others, is the symbol of all that is perfection in vocal training. She finds her voice much more deep and full than when she came, also more flexible and under her control.

She began with the first elements of voice posing, and put herself entirely in the hands of the master with confidence. She then passed into songs of the classic school destined as application of the principles learned, and thence to arias and general songs, French and Italian. It must be said that she has worked hard and steadily and given her music her entire attention.

In addition she has compassed the operas entire of "Orpheus," "Carmen" and "Samson and Dalila." This latter she has been through with entire stage action under M. Bertin. She also had coaching in repertory with M. Priard, of the Opéra Comique.

She has studied carefully the Italian language as applied to singing, also the French. For the latter she is with her mother installed in the home of Professor Marchand, the well-known teacher of French, where her conversation is wholly of French, with constant correction and teaching. Her diction, by the way, was highly complimented at a reception where she sang recently. "No one could ask for better" was a remark made in reference to it.

Madame Cleaver's preference in style is for the classic and old Italian school, full, broad and flowing lines, with warmth and sentiment.

From Paris she hopes to go to London to have some

studies on old English with M. Henschel. She already speaks and sings German, but will make a special study of German lieder.

• Madame Cleaver is a musician, playing accompaniments nicely. She sang in Dr. Van Dyke's Brick Church in New York, where Miss Alice Breen was her successor.

To sing one feature, one must study all she says, in order to get not only the mental training, but the technic and the knowledge of style of special schools.

Concerts, recitals and oratorios will be the line of work Madame Cleaver will follow when she recommences public work. She will be admirably equipped by nature and training to do them justice.

INTERESTING TALKS

WITH

MME. FLORENZA D'ARONA, PARIS.

AND then there is all this correction of bad vocal habits which is so k-i-l-l-i-n-g! I tell you if—

But, Madame d'Arona, why do not people begin to learn to sing when children? Why do not the parents—

Because—they—have—no—sense! There you touch upon the secret of the whole difficulty, and also upon one of my pet theories. I don't mean, of course, to make children sing, for that requires mental and physical growth.

I mean teach them to breathe and the use of the different resonators; teach them to listen and determine qualities and their cause; cultivate their musical taste, and develop the ideal so as to stimulate temperament and the expression of it. Then with this foundation every time a child opens his mouth to sing (and every child does this) it will not only strengthen each tone, but each and all of its respiratory organs to a full and complete development. Upon reaching development he will be ready for the aesthetics of singing in their only true sense. But it is no use; people are not ready for that. They don't see, they do not understand. Ah, if I only could begin at the beginning what a joy the teaching of singing would be!

But since you cannot for the moment, what occurs to you as the greatest difficulty in the way of vocal advancement to-day?

First of all, teachers who know nothing whatever about the science—

Ah, you think of it as a "science," then?

As a science, yes; as science in the sense in which the word is used, perhaps no. Proof that it is an operation based on certain known laws is that two or two dozen students may be made to use the same emission, and can in each case tell why they do so. There is a vocal science based upon use of the resonators and the idea that tone is air. This is a scientific fact, and it can be made tangible by the laws of physiology and acoustics. There is a science when one has the science. Those who have no science teach "opera and exercises."

What can be done about preventing people teaching who are not capable of doing so?

Educate public opinion by discussion, by writing, by lectures, by talking on the subject and again by discussion. Every discussion honestly conducted and free from personality leads to light.

Well, we have much discussion in the present day it seems.

Yes, but there are two things which send much of the truth astray.

And they are?

Personality and prejudice in the writers and misnomers as to terms.

How "misnomers"?

Terms which are misapplied or misunderstood, or which do not mean what they say. Many good terms get lost in the carriage. Originally a word is used which in the mouth of its originator had weight, significance and truth. A superficial person hears it and taps it along the line of expression. Each time it is used it loses some of its significance, till it comes to mean the exact opposite of what was originally intended, or at least expresses half the truth, or even error. There are any quantity of such terms in use. The people who use them do not half the time know what they intend them to mean. They just use them as a shell or husk which sounds well.

Take the word "naturally," for instance. How many times do you hear teachers assert that they teach pupils to sing "naturally." What do they mean? Suppose everybody sang "naturally," what singing it would be!

What do you mean by the word?

I mean getting rid of the unnatural. It does not mean trying to sing. The minute you try to sing you do what is unnatural.

Again they say: "Let out your voice." This should be understood to mean: "Let the air flow freely into the resonators, and put no obstruction in the way by voluntary muscles, particularly the upper chest and throat muscles. One must not suppose by this that such tones must be without support. On the contrary, the lung air, or air

column, or "appoggio," as it is called, is the tone's support. But it cannot be a support if suppressed by muscles, or if there is a leakage at the upper end. In other words, there are two ways of employing air; one, that which starts the tone; the other, that which supports it.

Again they say: "You cannot reach that tone." There is no reaching. You begin above a tone and come down upon it. You cannot "reach" a tone, and you should not attempt to do so.

Then, the use of the expression "chest voice." There is a term which is not at all understood. By "chest voice" is generally meant chest muscle noise, such as we hear in the street cries and in the café concerts. It is an actual physical exercise of the muscles of the chest producing sound.

In educated singing by chest voice is meant tone reinforced in the lower resonators to form that organ tone quality of the entire voice which is often heard. It is atmosphere color, tone mellowness, derived from the lower resonance.

In one there is a coarse, hard, grating vibration, which appeals perhaps to the uneducated in tone. This goes up a certain distance in the scale, when it suddenly stops, as before a wall or passage, a giving out, as it were, after which the voice must take a new start. This is the "break" in the voice so much spoken about.

On the contrary, the tone which receives sympathetic resonance from below is enriched up to a certain limit; but the pure soprano *legère* should use distinctly head tones, and never attempt reinforcing a sympathetic vibration of the chest.

What do people mean when they speak of "singing on the breath"?

Ah, there is one of those "misnomers." How many pupils think and how many teachers mean that singing means resting the tone upon the breath at the back, in the pharynx or "drinking in a tone," as it is called. To

illustrations; nothing else will make it clear. In this a teacher must stand the critical test of a pupil's judgment. She must herself produce each and every tone as she explains and analyzes it.

What are the resonators?

The nose (above hard palate), frontal passages, mouth, &c. The mouth is the largest head resonator that we have. People do not know how to use air. Do you know why the Italian language is so good for vocal exercise? Not altogether on account of the open vowel sounds, as people are in the habit of saying, but because of its use of aspirates. In Tuscany, for instance, everything is aspirated. Here is the best aid in the world to tone production. You see every tone must be considered as strung upon a wire, and have this wire as a centre. One must find the vowel which represents it (for every tone, every sound, one may say, the noise of a wagon wheel or of a pen on paper, has its corresponding vowel sound). Then one must find the resonator through which the air must pass to produce that sound. This is what voice building, voice placing, voice posing mean—first the finding in thought what vowel sound corresponds to the initial tone, and, second, finding the resonators necessary to produce that tone and develop it. Voices are too metallic which have too much of the original "wire" of the tone; others are too breathy which have expended too much or badly expended the breath in producing it. The peculiar physiological part of the thing is that the resonators, if voluntary muscles are let alone, adjust themselves naturally to form the vowel sound which is imagined.

Well, this wire on which tone is strung is represented by the vowel E—not a tight, squeezed-in, or muscular E, but one wholly musical in quality; then expand the tone or crescendo, descending to the sombre qualities.

There is proof that the air does not pass from the lungs through the mouth in musical speech, for the mouth is



MME. FLORENZA D'ARONA.

Paris.

sing upon the breath does mean to rest it upon the breath, but it should be understood to mean that the tone is made of air, is floated upon air and is emitted by air controlled by the diaphragm.

With this understanding "drinking in a tone" has some significance to a pupil. But even then only with vocal

always cold. Air is being constantly drawn in to the mouth and utilized through the resonators as sound. The air in the lungs is the body which sustains that process of production in singing.

Tones made without air are shrill and thin; those made with and floated in air are musical. The only correct

tones not floated on air are the pharynx tones (extreme high tones, above a certain pitch in the range, which are vibrated in the pharynx, or little chimney back of the uvula).

Where do you draw breath from when you fill the lungs after the air has been quite used by a long phrase or sentence?

But you do not "draw" breath at all! After speaking or singing a long sentence you feel a sinking or stopping or



MANUEL GARCIA IN COSTUME.

London.

end of supply, as it were. When that sensation comes, just think of your waist line or belt, and the breath takes you, not you it.

It requires a very little air to make tones, but a large supply from which to draw.

Air does not come by drawing, but by absorption, as a sponge or piece of cotton absorbs water.

When you think of your waist line without any drawing effort, air becomes absorbed through the nose (never should it be through the mouth). The pressure of this inhalation presses the point of the diaphragm down into the abdomen, and naturally expands that organ. When the supply of air is again exhausted this point of the diaphragm again comes back, but by that movement down and back every air cell, the most remote, has been supplied with air, which forms the new body of support, and so on. In this operation you do not take the air, the air takes you.

The reason that the voluntary chest expansion breathing is bad is that the voluntary muscles are forced to assist in the operation, when a forced, strained or squeezed tone is the inevitable result. Whenever you remark a tenor or other singer making strained or forced tones, when you feel as though a weight were being put upon him to strangle him, then you may be sure that he is using the voluntary chest (or clavicle) breathing muscles alone. This clavicle or upper lung breathing is, of course, included in the waist line absorption principle, but should never be detached from it.

Strange as it may seem, the mental desire to sing should alone approximate the vocal cords. Just as soon as it becomes a voluntary act, it becomes noise, not music.

But this desire must be educated. Without perfect regulation of the involuntary activity there are no satisfactory results. Yet once you dwell upon the physical means for regulation you only get voluntary gymnastics! The diaphragm is the only voluntary muscle movement that should be allowed in singing.

(To be continued.)

JULIE KLUMPKE.

A TALENTED YOUNG VIOLINIST.

THIS young lady is one of the most serious as well as most talented of the American violin students in Paris. Living in Paris almost all her life, her best thought and time have been devoted to the study of this, her favorite instrument. She has now arrived at a degree of perfection which makes her public appearance a question of but a very short time.

Pupil for three years of Ysaye, this artist's praise and recommendation of Mlle. Klumpke are unusual, not only for Ysaye, but for a student to receive from a master. One reading a late private letter of his in this regard could have no doubt of the girl's capacity and the point she has reached in her art.

At the Popular Institute here last week Mlle. Klumpke played several selections, which were immensely enjoyed,

the people rising and acclaiming her on her passage from the hall as people do some great and well-known artist.

Mlle. Klumpke is studying seriously here in Paris with M. Rémy, of the Conservatoire, and it is to be hoped will give a concert of her own in this city this winter. The young musician has an agreeable presence, and impresses specially by a serious, sincere manner and the intensely artistic, refined tone of her conversation.

She lives with her mother in the Luxembourg quarter, and would be glad to know of any artists in the city who are desirous of associating in concert work or in the formation of a trio or quartet with a view to concert work. Should any such read these lines, address Mlle. Klumpke, 10 Rue Froidevaux, Paris, in regard to the subject.

MANUEL GARCIA.

LONDON.

"MON ABRI" ("My Shelter") is the name of the exquisite little villa in London in which the son of the great Garcia, himself a renowned teacher of singing, is peacefully passing his days.

The villa is a picture, one of those numerous little treasure houses of home comfort of which suburban London is full. For it is suburban, away out and far from the seething throng of the big city, in the Cricklewood quarter. One might forget that there existed cities while passing a happy life there, and as for knowing whether it was in England, France, Italy or Scotland, how could one decide, for is not art the same in all worlds, and is not this the home of an artist?

The house proper is not visible at all. Whatever stone or brick or mortar may one day have been used in its construction has long since yielded to the seductive graces of varied foliage, clinging, hanging, mounting, falling and



Laryngoscopic mirrors, half size:—



MANUEL GARCIA AT WORK.

embracing in all styles, forms and shapes of affection, like a family of living youngsters clambering over the form of a stolid parent.

The building is low and quaint, with halls and stairways, nooks and crannies in it, and also beautiful living rooms, all tastefully and artistically arranged. It is safe to say that there is not a square foot of the entire outfit that does not bear the mark of taste, association or link with that beautiful "other life" of which the business man or woman does not dream.

The music room is a rectangle almost the entire width of the house, with high ceiling, and in one of its walls a large curve outward, as if reaching toward nature. In this is a glass door opening out into a luxuriant garden. Trees, shrubs, plants, flowers are all smiling together here, twining and mingling together, many of them, and sending up the fragrance of their happiness into the windows and balconies overhead.

The furniture of the room reminds one, although in London, of that of Madame Viardot in Paris, who, as you know, is sister of Manuel Garcia. One beautiful old buffet of Etruscan work has its counterpart in the Paris home. The piano is a grand and covered with flowers and books; Heller exercises on the music rack. For there are two daughters in the family, who, although not professionals, are both musicians. Portraits, ornaments, screens, objects on the mantel, curtains, all bespeak the refined taste of Southern sunlit countries. Stretched before the fireplace a superb tortoise-shell Persian cat.

This beautiful and well-bred animal does not remain sleeping while company is in the room. She picks herself up politely, and making a hassock of her fringed tail, plants herself squarely in front of you and keeps her eyes riveted on your face as though the entire entertainment of you was incumbent upon her. She does not even belong to the house, if you please, but one fine day made her appearance through the glass doorway, and took up her position just that way, sleeping when there is nothing better to do,

accepting of meals offered her while there, receiving company with grace and attention and going off to see her other family when duty demands it.

Manuel Garcia is a small man, thin and wiry, and now bent somewhat from the shoulders. He is smaller and more slender of frame than Madame Viardot. His face is long and thin, with the sallowness that bespeaks his Spanish blood. His eyes are lit by intelligence and keen, lively, interested penetration.

Like Madame Viardot, there is nothing old, tumble-down or heavy about M. Garcia. Except for the slight stoop where his ninety-four years have made their home, he is young, alert, bright, interested, quick and merry as at thirty. To hear him run up and down stairs is a marvel; to see him step about through his rooms with grace and light agility is to take a lesson; to receive his gallant and courteous attentions is to make you feel at court.

There is a slight family resemblance between him and the Viardot we know so well through these pages. His manner of conversation is still more like hers. There is that spirit, life, light, delicate cynicism, uplifted nobility and surprising interest in people and things which make a talk with the great artist memorable.

He has no special hobbies, if one is not his faith in knowledge of the throat and lungs as means to teaching their use in song. He does not praise himself or his system or his work.

He points with pride and affection to the portrait of Jenny Lind on the wall, a portrait of the old school, with flowers in the hair, hoop skirts, small waist, and the beautiful hand and arm and angelic face we have seen in old prints and music papers.

Jenny Lind was one of the glories of his schoolroom, and is one of the sunlit souvenirs of his age. His own gracious wife, Eugénie Garcia, one of the flowers of the French opera stage, was another, and the Marchesi, the celebrated vocal teacher, whose fifty years of teaching life have just been fêted in Paris, is another.

But they are many, the pupils who have learned of Manuel Garcia traditions of that grand old school, which, whether it was formed by God or by man, existed and flourished at a date which is—not to-day.

"Of course there are registers," he says. "But one must know what is meant by that. Breathing? One must breathe to live, must they not? Signs of future in a pupil? One can never say. There are as many disappointments as there are surprises. Voice is not all, and character is much.

"Neither can one say who is going to be a representative teacher. The faithful pupil may, after leaving, unite new thoughts of his own coining, and a tradition be completely changed. Many who have been pupils do not at all represent the professor who trained and developed them."

M. Garcia was teacher in the Paris Conservatoire in 1845.

His life has been recounted in connection with that of his family in several numbers of THE MUSICAL COURIER. His



MADAME GARCIA.

Paris.

voice was bass, and he sang both in Europe and America with his father's company.

But his penchant was ever more for teaching than for public appearance, and he settled upon the study of instruments for use in examination of the voice with a view to its development.

In 1840 he presented to the French Academy of Sciences a serious study on the human voice, for which he was flatteringly recognized. Later, while in the Conservatoire, M. Garcia published a treatise specially applicable to teachers

on the art of singing, which has been extensively sold and translated.

Among the treasures of the pretty London house was unearthed a specially interesting little work on vocal study which seemed to be so helpful in its scope that a résumé of it may be found in these pages later on.

TRABADELO.

AN interesting new pupil of this well-known professor is Miss Pauline A. Wilhelmina Wisman. This young lady comes from Philadelphia, where she may be remembered as singing in charity concerts and making an agreeable impression. She is an engaging little brunette, piquante and expressive, with much vivacity, gay humor and a genial, bright spirit, which makes her remembered when she has passed by.

She has a soprano compass of two octaves and three notes, as she conscientiously counts it, or from B below to D above, even touching E flat. She finds herself much stronger and rounder than when she came, and is much pleased with what has been done for her. She means to remain a year or more. Her family is here with her, and they occupy a pretty apartment where study may be pursued in peace and tranquillity.

She is perfecting songs and operas already known, in addition to cultivation of her voice. Her repertory is especially full, as she has really two voices in one, singing such opposite roles as Mignon and Philine. In Philadelphia she studied stage action with Professor Behrens, and finds this of great value in her singing work. She is studying French at a superior French school 14 Rue Taitbout, and is delighted with her progress.

Trabadelo says he will make of her voice just four times what it was at first.

Another pupil whom Trabadelo characterizes as "tout à fait extraordinaire" is Miss Geraldine Farrar, daughter of Mrs. Sidney Farrar, of Boston. This young lady is well known at home already. She is a dramatic soprano, with two good octaves and decided dramatic temperament, and is preparing for the stage. Much will be said of her here later.

She is very much pleased so far with her instruction. Trabadelo is working with voice equality, strengthening and finish, and asks little more than a year and a half to prepare her for brilliant public work.

One good thing, she has nothing to undo; her work has been all well done. Madame Long was her teacher in Boston. More later.

Mlle. MARGUERITE MARTINI.

THEATRE LYRIQUE DE LA RENAISSANCE, PARIS.

THIS well beloved and talented artist is too young to have extended biographies. Much of her work and personality have been given here from time to time, so that our public is already acquainted with her remarkable qualities. Even with the portrait presented in this issue, however, but little idea can be gained of the almost inspirational geniality, the rare goodness of heart and the unenvious, helpful nature ever turned toward comrades and confrères as to friends and family.

For that there must be acquaintance. We can but hope that this also will come about one day, when Mlle. Martini shall give us the pleasure of a visit to our country. We have not a better friend or more appreciative observer in France at present than Mlle. Martini, who has learned to know and admire us through relations formed in her social and artistic life, in her schoolroom and through a knowledge of English, which enables her to read about our life and movement.

Child of the Midi, Mlle. Martini from earliest childhood gave evidences of the born musician. Of a family of musicians whose circle was eminently musical, she commenced to know music and sing it as a mere baby. Petted child of fortune, she was already a little queen of song in the society in which her family moved before passing her teens. Later on, when by the decree of fate it became wise to do so, she studied seriously to become a professional musician of the first rank.

Mlle. Martini's first lessons for the theatre were had of Muzio, brother-in-law of Verdi. Of him she had the roles of her repertory. The late Pluque, one of the stage directors of the Paris Opéra, was her professor in stage business and deportment.

After a few years of laborious study, she passed directly to the stages of Milan, Naples, Toulouse, Brussels, &c. In this latter city she created the "Valkyrie" with such marked success that she was at once favored with propositions to go to Vienna or Bayreuth or New Orleans. Not acquainted with the German language she chose the latter and among us had the success which is known. At the same time she created friends among us who are among her most intimate circle of friends in Paris to-day.

Returning to France Mlle. Martini sang for several

years at the Grand Opéra, where she was specially noticeable in "Sigurd" and the "Valkyrie." A tournée was then arranged under the most advantageous conditions for Nice, Bordeaux, Lyons, Marseilles, &c. In these towns she won many laurels and sang many beautiful operas.

Among others she created Werther and "Le Cid" of Massenet, who was enthusiastic over her success and sent the following kind words:

"Je veux être des premiers à vous féliciter de votre grand et légitime succès. De tout cœur,

"MASSENET."

And again:

"Merci à notre belle et émouvante interprète. Merci de tout cœur."

In "Salambo" and "Sigurd" of Reyher, in "Lohengrin" and in "Tristan and Isolde" notable successes were also made. M. Reyher warmly thanked and congratulated her.

The following season the artist was called back to Paris

Martini has been besieged by applicants as pupils to learn of the method whereby she uses so easily and well her voice, and especially the art of stage deportment and business, so much neglected, so poorly taught and so highly important to débutantes.

Armed with her own experience in this regard, with her own native talent and with the best of training, the teachings of this professor in this direction alone are invaluable. Living in the centre of Paris, 87 Rue St. Lazare, Mlle. Martini has established herself as teacher in the coquettish theatre known as La Pompadour, in the centre of the boulevards. Here, furnished with all the appliance necessary, she will teach practically all that is so necessary to débutantes—first the initial steps of walking, turning, kneeling, falling, &c., the significance of gestures, facial expression, &c., in connection with repertory.

How much time, humiliation and regret would be spared, especially to American débutantes, if they could but pass a



Mlle. MARGUERITE MARTINI.

Paris.

to create the leading role of Duchess in the "Duc de Ferrare," by M. Geo. Marty, of the Opéra, in which M. Cosira was the Duc. The grand success of this opera and of the valiant young artist are already known to you.

All the journals of the country, particularly of Paris, took up the refrain of praise and éloge rightly due to the composer and his charming interprète. The portrait of the latter appeared at every corner. The portrait of Mlle. Martini in this number represents her in character as Regine, Duchess of Ferrare.

By reason of the success of this piece Mlle. Martini has been attached indefinitely to the Theatre Lyrique, where she is playing at present to crowded houses.

Since her establishment in Paris, as is quite natural, Mlle.

season or two in the hands of such a person on the actual stage and afterward in cast, instead of making the effort for the first time before a critical public!

Mlle. Martini adores her art and its teaching, and being young, fresh from stage work, sympathetic and all that is generous, she is just the person to do our young people good, and we sincerely recommend their calling upon her and seeing for themselves. Public auditions will be given from time to time.

Many pupils of this artist have already entered into public life or become known as superior amateurs.

Miss Addy, an American, has been playing at the Savoy, London. Mlle. De Braunecker is playing in "Carmen" and "Mignon" in the provinces. M. Dezair, a young baritone,

THE MUSICAL COURIER.

has sung all the past season at St. Malo, and is engaged at present at Limoges.

Having many friends in the professional world, these have been invited, and have expressed themselves as only too willing to assent to come, play and sing the various roles with the regular pupils at the public séances. This will be a great advantage.

Her acquaintance, so agreeable and friendly with di-

CHARLES DE BERIOT.

COMPOSER, PROFESSOR OF PIANO, PARIS.

IN the series of letters consecrated to the great family Garcia-Viardot in this paper last year much interesting matter was disclosed.

Especially sympathetic to our people, who are among those adoring her memory, were the details in regard to

leaders of the concert world at that time, who met constantly in the paternal home.

The elevation of style for which he is now remarkable became thus affirmed at an hour of his life when most important that this should be so. His own thoughts became turned toward composition.

M. Charles de Beriot has become a composer of unusual merit and of work of the highest importance. His aim has ever been to publish nothing that was not of a style the most pure and most correct.

Among these must be named four concertos, quatuors, trios, suites for orchestra, overtures, a symphony in five parts ("Fernand Cortez"), sonata for piano and flute, a septuor for two pianos, and numbers of other pieces for piano and for singing.

These things prove the merit that is justly the personal due of this artist, and his rightful claim to a reputation not solely of his remarkable parents.

But it is particularly by his work in piano teaching that M. de Beriot could be of infinite value to our people, professors and pupils.

In recent letters have been given a résumé of works upon piano and sight reading which should be in the hands of all teachers and students.

"Mechanism and Style," "Sonority of the Piano," "Harmony Applied to Piano Teaching," "The Art of Pedaling," "Transcendent Difficulties," "Rhythmic Gymnastics," "Sol-fège for the Piano," are some of the attractive titles by which these works appeal to the piano worker.

Hamelle, 22 Boulevard Malesherbes, is the editor of many of these last.

In addition to his music, M. de Beriot is an intellectual man, well read, highly instructed and a passionate amateur of painting, in which were he not pianist he could distinguish himself.

He is a model "home man," having a lovely, peaceful dwelling, near the Bois, on Rue Flochat. His wife, a handsome, lettered woman also, is in strong sympathy with his work, but retiring and feminine in nature. His two daughters are devoted to music, taking with ill grace even the vacations which separate them from their beloved study.

The examination of M. de Beriot's works will be continued in subsequent numbers of THE MUSICAL COURIER.



CHARLES DE BERIOT.

Paris.

rectors at Paris and all over the country, will present likewise an advantage not necessary to insist upon.

Knowing from practical experience the great value of correct and distinct diction upon the stage, special attention will be paid to this subject, particularly in its relation to foreigners. A prominent teacher of diction has been attached to the school, and special exercises will be instituted to make this a valuable feature.

As to private life, Mlle. Martini is above reproach, and is received into the intimate circles of the best people in the city. Her family devotion and dignity are proverbial.

MME. HAZELTON.

PIANO SCHOOL, 5 RUE LAFEROUSE, PARIS.

THIS interesting school of piano has opened to large classes. These are already divided into four grades. Pupils are here from many nations. One young lady has come from Munich, recommended by a professor of the conservatoire there. As usual M. Marmontel fils will superintend the school and be present at all examinations. Among the pupils are two children of the family of Heugel, of the well-known music paper, *Le Ménestrel*.

M. Rupert Hazelton is studying the Brahms Concerto for the violin. This young man is one of the most sincere and conscientious of music lovers and students. He is studying piano likewise in the Hazelton school, as he considers that instrument the base of all individual or special study. He is making a specialty of sight reading, which it seems must be done on the piano. If one experiments and makes blunders and "tries" on the violin it lessens the sensitiveness of touch, so important to a violin player.

Mr. Rupert passed his vacation at Rennes listening to the Rennes trial. He was there on the day of the condemnation, and sitting but a few seats from the accused. The impression of that day will never be effaced from his memory. He has many views of the scenes of the trials and of personages connected therewith.

the artistic and social life of that most brilliant lyric star Malibran. Her unhappy early life, her voyage to the States, her return and marriage to the celebrated De Beriot, and her subsequent success and tragic death—all were given and will be recalled or reread at pleasure.

The birth of a son to the artist, her joy over the event, and the child's early loss were commented upon; also the fact that that son, nephew, of course, of the great artist Viardot, was to-day professor of piano in the Paris Conservatoire.

Since then it has been our privilege to read details of the important work of this artist on his own account and to present him to our students as one of the leading masters of piano art in Paris.

It was shown that he directed five different schools of music in the city of Paris, having studios outside of the Conservatoire in which he gives private lessons.

M. de Beriot was not destined for the serious musical profession at the commencement. Descendant of one of the oldest families of the Belgian nobility, he was made first to pass through the military school with special instruction.

Fortunately for the honor of art, he did not consecrate his life to militarism, his drawing to music being from childhood a passion. Even when in the school of arms special authorization was granted by which a piano was allowed him and also a study room. This was accorded by reason of the special talents evident to masters and comrades of the school. The latter were delighted by his improvisations, and passed many of their hours of recreation listening to them and to execution of the works of the masters.

Leaving the military school in Belgium, M. de Beriot came to Paris to the Conservatoire, where he commenced the study of composition under Halévy. Here he received also teachings from his friend the master Thalberg. Here he made rapid and valuable progress in the right way.

But that which was of special value to him as student of music at this time was the incessant and continuous study of ensemble chamber music, with his illustrious father, De Beriot, with Vieuxtemps, Leonard, &c., and with the

CHARLES LAMOUREUX.

THE production of "Tristan et Yseult" at Paris has deservedly called attention to the man whose energy and devotion rendered such a production possible. For at least twenty years it has been the dream of Charles Lamoureux's life to present to France the most human, the most passionate, of Celtic legends, not only in the living speech of the drama, but in the living world of music and speech in the music drama of Wagner. On October 27 his struggles and his patience met their triumph. The secret of the triumph is that Lamoureux loved passionately his profession, and from it and by it rose to loftier ideals of synthetic art. He began his career as a violinist at the Société des Concerts. By playing symphonic masterpieces and understanding them he became conductor of an orchestra. He was indeed born to command. Then came the last stage of his development, his appearance as a director of a theatre.

M. Edouard Schuré tells us that he only met Lamoureux in the second of these periods, but he had an opportunity of divining what manner of man he was in his earlier stage. Fifteen years ago to be a Wagnerian was to be an object of contempt to the bourgeois, of hatred to the Chauvinist, of censorious sneers to the Academician. Still at that period M. Lascoux, a devoted Wagnerian, had the courage to give a Wagner concert. The place was a hall near St. Germain des Prés; the pieces selected were fragments of "Rheingold." Lamoureux was at that time director of the concerts at the Cirque d'Été, but he did not hesitate on this occasion to exchange the baton for the bow. "I was surprised," M. Schuré writes, "to see him modestly seated among the first violins tuning his instrument, with touching submission, while the Wagnerian commander brandished his baton. Alberich roared in rage, the Rhine maidens exchanged their pearly laughter, and the harmonious stream of the orchestra drifted down golden torrents of life and joy. During all this time Lamoureux, the terrible Lamoureux, was as quiet as a lamb, playing his scales and arpeggios under the eye of a severe judge. Seeing him thus lost in the orchestra, absorbed in his task, happy as a child, I understood what a marvelous school he had been trained in, how deeply he must have been impressed with the spirit of the masters while doing his violin part in classic masterpieces." Then see the contrast. See Lamoureux on some Sunday afternoon enter the crowded hall. See him on the platform at his desk. What a contrast between Lamoureux the violinist and Lamoureux the conductor! Stoutly built, strong and sanguine, he levels his brilliant eyes, through his spectacles, like a musket, on the performers; everything about him is commanding, his strong head thrown back, his gestures abrupt, his voice energetic, his baton raised. The signal is given, and there he

is, a general with his drawn sword, firm in his saddle, at the head of his cavalry. He will not pause till he has arrived at his destination with his orchestra behind him, each man in his place. When he is told that he is a hard, inflexible master, he replies that perfection is the reward of severity. Unlike Mottl, who casts a magnetic charm over his orchestra, Lamoureux adopts the method of the tamer; he keeps his orchestra always in hand. His dominant qualities are vigor, impetuosity and precision. Broken in to the fugue style of Bach, and the potent harmonies of Beethoven, he is classic by education and prefers grand lines to over-refined details. But it is Wagner who touches the deepest fibres of his nature. He would say of him, as Wagner said of Beethoven, "Music is passion, nothing but passion, all passion." Hence, his execution of "Tristan et Yseult" was of the first order, thoroughly Wagnerian and thoroughly French, of masterly lucidity, more enthralling than those of Bayreuth or of Munich.

A long evolution led Lamoureux the conductor to become Lamoureux the director. Wagner revealed to him an ideal where music attained its full life by scenic realization. He studied Wagner not only on his musical, but also on his poetic side. Without knowing a word of German, he had Wagner translated and studied him perseveringly. His ambition was to reveal this art by model performances. But the suggestion met with countless obstacles. "In our country," to quote M. Schuré, "there is an alarming timidity in matters of art. A mild snobism reigns in society as well as in the universities and academies. What, the Grand Opéra, the Opéra Comique, the Théâtre Français, have they not exhausted all the forms of art? Do you pretend to create something beyond? It is unpatriotic, anti-national, it is lèse majesté." He met a similar outcry when he wished to give "Lohengrin" in 1886. He received letters, "If you play 'Lohengrin' you will be assassinated at the entrance of the theatre," or "If you continue your performances, your daughter will be killed to-morrow." These anonymous pleasantries, with sundry variations, continued all the time. He took the precaution of carrying a revolver in his pocket when he went to the theatre. "It is useless to repeat the story of the triumph of 'Lohengrin,' or how old Ambroise Thomas, then director of the Conservatory, listened with profound silence, and then exclaimed, 'I did not know Wagner, he is an immense musician.' Reyer in his review in the *Debats* wrote: 'In the hall we did not hear the hisses of the public, but in the street they heard the applause.' For there were hisses in the street, and the spectators were insulted on their arrival and departure." A few days afterward an official hint was given him that it would be an act of patriotism to suspend the performances. He submitted and lost 300,000 francs.

Thirteen years have passed since that day and now the victory of Wagner! "The victory of this work, inspired by love and modulated by passion, is a victory for France. It is not only the genius of music and the genius of drama that speaks to us, it is the old Celtic legend that arises before our eyes and calls us to new conquests, which purifies our atmosphere and enlarges our horizon."

It is strange to note a Celtic renaissance in France, contemporaneous with the Celtic renaissance in England. There was no Celtic talk when the "Pardon de Ploërmel" was produced, although the bagpipe is introduced into that uninteresting opera, it may be supposed, to give it local color. Nor did the "Roi d'Ys" give occasion to Celtic enthusiasm. Who knows Eugène Sue's novel in which he regards the Revolution as an uprising of the Gaul against the Frank and seems to show that the victims of the guillotine belonged to the conquering invader? It is a fact, however, that France speaks less than she did a decade ago about the Latin races.

MARIANI.

A BOOK to make a bibliophile green with envy, or full of delight, is the last literary treasure presented to M. Mariani by his friend, M. Heredia. It is entitled "L'Oubli," but certainly never was book created that was destined to remain so strongly graven upon the memory.

The poem is so printed and illustrated that on turning over the leaves you get the impression of passing through a series of landscapes at different seasons of the year, and at various hours of the day, the atmosphere varying with each scene. The satisfaction of the artistic effect is an exquisite delight. It is a real volume de luxe.

The pages are strewn with precious stones, as if they had fallen by hazard to fulfill their art mission. Even upon the dark cover of the book have fallen a few tattered and broken sizes of these precious balls of color, which express a peculiar vanishing sensation. Closing the book, you feel like throwing yourself upon a divan and crying for hours. The whole story is told, and you have not yet read a word! It is a wonder of art, combined with sentiment, not to mention the poem itself.

Another recent surprise is "Un Chapitre inédit de Don Quichotte," by Jules Claretie, of the Comédie Française. This charming book is printed on the finest paper, margins

one-third of the width of the page, all set about with the most exquisite of steel engravings, illustrating the subject. The cover is of pale yellow watered silk paper.

"La Plante Enchantée," by Armand Silvestre, and "Les Secrets des Bestes," by F. Mistral, with thirty fine engravings by Robida, volumes of similar kind, are marvels each of modern art in bookmaking, and add to a collection the equal of which perhaps does not exist elsewhere.

But another most charming souvenir of which M. Mariani is justly proud is an exquisite silver medal engraved expressly by Rotig for his friend, representing a wood nymph being cured by Love, who pours of the wonderful wine of life into a philtre, under the wood trees, promising health, but warning danger to the heart. Delicate as a sunbeam, the miniature is absolutely perfect in minutiae of detail.

M. Mariani is one of the most charming and entertaining of men. Looking like a Santa Claus of good luck and good fortune, he carries joy with him and meets welcome wherever he goes. He is a familiar figure among the artist world here, where he is adored. His home is an art treasure house.

MADAME ROBINSON-DUFF.

4 RUE DE LA RENAISSANCE.

ONE of the most interesting feminine, refined and sentimental of women is this lady, who, after having made a success of her life in Chicago, has come to Paris to study the spirit and temperament of the people, the style of its music, its language, and, in parenthesis, enjoy of its pleasures and absorb of its art atmosphere.

Just what Mrs. Duff will do with this new store after she has acquired it cannot at present be said, but from past indication of devotion to music and to her pupils in music it is quite safe to predict that none of the precious treasure is to go to waste.

Mrs. Duff is an unusually handsome woman, tall, perfectly made, with soft coloring, clear cut features, endless charm of expression and manner and a peculiar shade of something at once timid and daring, changeful, smiling and yet

the l'Alma quarter, a home in which the well-known and clever Miss Fanny Reid was her predecessor. Here is a fit frame for so interesting a personage, and here she gives her lessons, enjoys her friends, writes her charming letters (for were Mrs. Duff not a musician she would be a littérateur) and reads new books and a large correspondence from home and abroad.

Here, too, accomplished artist though she is already, she studies the gems of the French school under capable authority, and is adding to her repertory in Italian, German and English a store of French works.

She is a woman who sings directly through her personality—that is, once you know her you can feel about how she would sing. It only remains to hear the color of the voice. The organ is a fine one.

It has color and warmth and no trace of vibrato, although full of feeling. It is finely under control and obedient to the finest touches of shading. Of her schools of song at present the German seems to be the one most close to her feeling, although she interprets Italian admirably as well. Perhaps the difference in the depth of feeling in the compositions makes this apparent difference.

In English Mrs. Duff expresses movingly, and has a number of choice compositions. She is working faithfully with French diction and style.

Among those who have studied with Madame Duff are Miss Belle Harper, Miss Thompson, Miss Garden, Alice Nielsen, Jessie Bartlett Davis, Miss Belle Bartlett, niece of the former, who has an exquisite soprano voice and who is to sing in her aunt's company; Miss Guive, married and now back on the stage again; Miss Dresser, with the Bostonians, and many others.

This teacher does not approve of women teaching men's voices. She has had success in doing so, but does not think it logical vocally.

Of her most promising pupils at present is Mrs. Hurst, a sister of Mrs. H. D. Birch, of Chicago, who has a wonderfully beautiful voice, high soprano, with great carrying power and with all the charm and refined style of her personality in her singing.

It has always been said of Mrs. Duff that she left the per-



MME. ROBINSON-DUFF.

Paris.

pensive, but never banal, which creates an impression of indescribable attractiveness not often met with even among attractive women. Quite Latin in temperament as well as taste, she has made conquest of French as well of foreigners in Paris with whom she has come in contact.

She has provided herself with a most delightful home in

sonality to her pupils. Each one sang herself, not her teacher. She learned of her teacher how best to express herself, that was all.

M. Riva Berni, who is Mrs. Duff's coach, remarks on the quality of her pianissimo, which he says could carry to the remotest corner of any theatre. He also says that she

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speaks Italian without an accent. This language she speaks fluently as English.

Originally from Maine, it is astonishing how European Mrs. Duff is. In her home are many objects of rare artistic value. Order, thrift, neatness and comfort reign

Marchesi at Southport. His next will be a recital of his own in London.

A splendid drinking song has been dedicated to him by Hermann Löhr. His favorite combination in concert is violin. His specialty is making the best of modern com-

thusiastic cablegram sent on by Mr. Floersheim to the New York office:

Ernest Sharpe made a decided hit at the Singakademie, arousing great enthusiasm with splendid voice and artistic singing.

And again from the same critic:

Not less successful was Ernest Sharpe, with his beautiful, well trained and mellow bass voice, which in the Handel "Honor and Arms" aria from "Samson" allowed him to give out a resonant, distinct low C. In the lieder by Brahms, Schubert and Schumann, the fine pronunciation of the German text is praised, and deservedly so, by the Berlin critics.

The Cardinal's aria from "La Juive," sung in Italian; Moussorgsky's "Hopak," sung in Russian, and Hans Hermann's suggestive "Drei Wanderer," again in German, gave ample proofs of Mr. Sharpe's polyglot linguistic attainments. He, too, was most enthusiastically and repeatedly recalled, and gave, as an encore, the "O Isis" aria of Sarastro, from the "Magic Flute."

The *Vossische Zeitung*, *Neue Preussische Zeitung*, the *Tageblatt*, the *Fremdenblatt*, the *Börsen Courier*, the *Staatsbürger Zeitung*, *Musik und Theater Welt*, the *German Times*, all serious, not easily imposed upon journals, all have given their testimonies as to excellences of this singer's unquestioned ability, and the value of his course as concert singer.

Some of these must be shown here later, as they are most flattering, and are high authority. They are also quite recent—March last.

The press of England and Scotland has been equally commendatory toward work done in preceding years. Altogether, few singers of the present day have been so signally successful in their chosen field as has Mr. Sharpe. He will be heartily welcomed by the United States and Canada. That it is quite safe to vouchsafe for in advance.



ERNEST SHARPE.

London.

throughout, and she always seems at ease. A most charming and intelligent little daughter makes gay the home, and is a congenial companion for her mamma, who might be her sister.

Mrs. Duff shows nothing hard, envious, bitter or critical in her spirit toward comrades. She has a good word for everybody, with a kindly, good-natured criticism when it is different. She is much loved and admired, and impresses as a woman who would remain forever young, loving and loved.

ERNEST SHARPE.

A FINE singer who will be heard in the United States in the near future is Ernest Sharpe, whose home is 4 Boundary Road, London.

Mr. Sharpe is known in London and the English provinces for his remarkable interpretation of recital and art songs by a bass voice, a thing which is generally considered impossible.

This, in his case, is made possible by the remarkable flexibility and tone color of which he is master. His compass comprises two octaves and a quarter, or from low C to E flat. This voice is equal as it is possible to be, and of a delightful and vibrant timbre. His use of it in shading thought, seems limitless.

His concerts are noted for the variety and originality of his programs. His repertoire comprises some 250 choice songs of all nations, and he seems to be specially skillful in unearthing treasures in these lines and making them popular in districts where they were unknown.

His last trouvaille in this direction has been the composer Wilhelm Berger, a German, of whose compositions he speaks with greatest enthusiasm. Of the features of these compositions he says: "The harmonies are most wonderful, the modulations most ingenious and genial, the themes full and warm, and there is no end of beautiful melody."

Three of Mr. Berger's songs which M. Sharpe sang at a recent London recital were "De Fei," "Waldeszauber" and "Die drei Reiche der Natur." At the same performance he gave also "Crossing the Bar," by Dudley Buck; "Break, Break, Break," by Ryder, and "My Little Woman," by Os-good. At his next recital Mr. Sharpe will sing a song dedicated to him by this composer.

Up to this time in the season Mr. Sharpe has been one of the busiest of the singers. He sang with Maud Powell in Berlin, two concerts; with Sarasate at Sheffield, and with

posers of all nations known in England, and also making the best of their songs!

Besides Mr. Berger he likes very much Henning von Koss, Richard Strauss, Wolff, August Bungert; also Hans Hermann, C. B. Hawley, C. Johns, Lange-Müller, a Dane, Moussorgsky, a Russian. The latter has written a remarkable cycle of Sulamith songs, illustrating the "Song of Solomon," and constituting the most desirable and beautiful of song cycles for sopranos.

Mr. Sharpe speaks earnestly of the great difficulty of getting new and interesting songs. One must be lucky or else work very hard or go without.

Mr. Sharpe has been making quite a courageous stand against the practice, common in concert life, of filling houses with invitations under the name of paid concerts. He says he believes in invitation concerts, if a singer wishes to give them and it is so understood, but considers it unfair and unjust and misrepresenting to announce seats at such and such a price and then have them filled up with paper.

This singer is blessed with a beautiful home in London, and one of the sweetest of wives, a native of Chicago. He is a remarkably handsome man, tall, superbly made, very attractive in general expression, and an intelligent, manly man in every respect.

His time at home is spent in giving lessons. Although an American, established in London, he has large classes, always on hand, and has great success in making them able to do something. He is very much liked by friends, neighbors and comrades.

Mr. Sharpe was born in the province of Quebec, Canada, son of Wm. Henry Sharpe, of the Royal Canadian Rifles. As a boy he had a remarkably high soprano voice used in church choir to good effect. He studied under Frederic Archer, the organist, the masses of Beethoven, Mozart, Schubert, Cherubini and others. He had over a year's connection with Signor Arditi's grand opera festival in Chicago. He sings with fluency French, Italian, German, Russian, and Danish languages, and he studied Wagnerian roles under Frau Wagner herself at Bayreuth. A distinct and unique musical personality, Mr. Sharpe is destined to occupy high position in the musical world, and to fill it with honor and dignity.

Mr. Sharpe's success in Berlin has been one of the best in his career, and one of which he is most proud. The press was not only unanimous, but enthusiastically so in regard to him.

Readers of THE MUSICAL COURIER will remember the en-

PUPILS OF M. JACQUES BOUHY.

THIS able teacher and agreeable gentleman is busy as usual this season. So much has been said of him from time to time that a few words in regard to some of his advanced pupils must suffice for the moment.

One of his most loyal pupils, by the way, the young basso, M. Percy Jackson, is about to make his début in London. A splendid portrait of him and resumé of his studies appeared recently in a number of the *London Musical Courier*.

A baritone, M. Langford, who was with M. Bouhy two years, is en voyage to Italy at present.

Mrs. Ludwig Becker, a pupil who has been married, returns by the advice of M. Jean de Reszké to M. Bouhy.

M. Goodrich, owner of a superior baritone voice, has just come on from Germany. A fine career is in store for him if he is faithful to art.

M. Mercier comes from Toronto, and has a beautiful tenor voice. He gives evidence of having good material in him.

Among newer pupils who are promising so far may be named Miss Bell, Miss Raustad, Miss Schwill, Miss Jones and Miss Alcock. Also Miss McCulloch, Miss Longstreet, Miss Fitzgerald, from Iowa, of whom mention has already been made here; Miss Clark, a pretty girl, who sang with the Bostonians; Miss Corlies, Miss Snyder, who has a lovely voice; Miss Newell and Mrs. Kellogg. Hope English comes from Dieppe to study. Mr. Einberg, Mr. Fox and Mr. Stott, the last two Englishmen, are doing well.

Miss Eugénie Meyer, of 16 Rue Colisee, is a pupil of M. Bouhy who has established a school of her own, and enjoys the supervision of her master for her pupils.

Miss Sturmfels, who is at this moment accompanist for the Bouhy studio, has likewise classes of her own at 5 Place des Ternes. Both are doing admirably. Mr. Meux, of the Metropolitan Opera Company, is a pupil of M. Bouhy.

SBRIGLIA.

LETTERS and photographs have arrived in Paris telling of the successful début at The Hague of Wm. Castleman, who has been for several years pupil here of M. Sbriglia.

Mr. Castleman comes from Louisville, Ky., is known already in the States, and is the happy possessor (among many other excellent qualities) of an unusually fine tenor voice. He is fine looking, also, of fair type, with expressive features, and extremely charming manners.

He made his début in "William Tell," as Arnold. He is to sing next in "Cavalleria Rusticana," and is happy and hopeful of the future.

Clarence Whitehill, who made his French début at the Opéra Comique, Paris, in "Lakmé," under the name of Eugene Clarence, is another of M. Sbriglia's boys. His success as father of "Lakmé" and High Priest have been noted far and wide. Mr. Whitehill is of Scotch origin, but comes to Paris from Chicago. He, too, is of fine presence, tall, manly and of agreeable manners; in fact, something of a ladies' man. He sang last season at Brussels.

Miss Lillian Markham, of Philadelphia, is a tall, hand-

some girl, who is ready for début, and who has every promise of a brilliant career in voice and talent.

Miss Clayton is from Denver and is also almost prepared for public work. She is soprano, and will make her début in "Aida."

Miss Daniels, of Boston, is a gifted light soprano.

Miss Marion Juvel, a contralto, who has sung with the Castle Square Company, is improving much in style and finish.

Mrs. Hannah is wife of a Chicago musical director, and is preparing for the stage.

Mrs. Hobart is from California; Mr. Collins is a tenor who hopes for the Opéra Comique; Miss Coleman is from San Francisco; Mr. Sullivan is a basso hailing from the same Western district. These are all talented singers and are in the finishing stages of their work.

Mr. Gamble, now singing in the States, whose face has become a familiar figure through the pages of this paper, went home likewise from the Sbriglia studio.

Mlle. Fabia Strakosch is known as an artist in many cities of Europe; M. d'Aubigny, the tenor, is also known; Harry Gillig, a baritone, is rich, to the great despair of his professor, who fears that by the want of force of necessity the great talents of this young man will not come to their just recognition in professional life.

Mrs. Martin is a young and very charming American widow, who has just rejoined the Sbriglia class work.

Success to them all!

MADAME EDOUARD COLONNE.

SO much has been said in these columns from time to time of this charming woman and excellent professor that little remains but to present the personality.

This, in fact, is the most difficult part, as neither words nor photograph could be made to do justice to the infinite grace, charm, variety and general winsomeness of Madame Colonne in her studio or out of it.

A visit to her schoolroom is a privilege indeed, not only from the genial and gracious atmosphere of the place, but also by reason of the number of extremely wise and judicious remarks which pass her lips during the lessons.

Free from pose, coquetry or affectation, Madame Colonne has all that exquisite *je ne sais quoi* of the thoroughbred French woman. But beyond that she is a woman of much good, sound judgment and common sense. As artist, teacher and friend her counsels are safe to follow, and form a mine of guidance, especially to foreigners. As more than one of her pupils can testify, she is also a woman of great goodness of heart, entering into the interests of her young people with a real and communicative sympathy that is delightful as it is valuable.

A perfectly natural comedienne, highly gifted histrionically, she gives unconsciously to her pupils a training in expression and impersonation that is inestimable for singers. It is no doubt to this peculiar quality that is due the noticeable natural interpretation of the classes in general, and also of the finished artists who pass from the studio to public life. A student of Madame Colonne could not be banal or tame; it is impossible.

Madame Colonne's auditions are among the *récherché* musical events of the season at Paris. They are always held in a large public hall, where the élite of the city, as well as directors, managers, critics, &c., are present. The programs are admirable, as has frequently been shown here—original in scope, with classic and modern features, and are listened to with close attention. The classes are remarkable for youth, beauty, elegant dressing, quiet refinement in demeanor and for the rare expressiveness of their singing. The diction is excellent, the style pure, the phrasing such as is expected from advanced artists. The success of this teacher is quite as great in forming emission of voice as in repertory.

Madame Colonne's position, close to the concert stage of her eminent husband, and as prime favorite herself with artists, directors and people of influence generally, gives her pupils a decided advantage. Of course, this does not mean that being her pupils insures engagements to all who desire it; but it does mean that those capable of filling positions have excellent opportunities of being heard and accepted.

Her own social receptions are frequently enriched by gems and song birds from the schoolroom. A frequent peculiarity of these receptions is the presence of composers, who accompany their works as sung, indicating points and commending qualities of the performers. M. Colonne often manages to snatch a half hour from his busy life to be present at these charming family-artist affairs. His presence is always the signal for increased enthusiasm and interest, his genial hand clasp and kind word does many a timid heart a world of good and gives much encouragement.

The first studies of Madame Colonne were passed at the Conservatoire of Lille, where first prizes were taken in solfège, singing, diction, &c., at an early age. A

brilliant career followed at the Paris Conservatoire, where first prizes were captured with equal facility. Her successes in opera and opera comique lines were sensations of the day.

At fifteen years of age she was found so advanced and capable that she was frequently given charge of classes by her professors. At this age likewise were commenced some charming little flights into composition. Many poems which impressed her youthful fancy were set to music, which artistic modesty now prevent coming to the light.

It was at this time that M. Colonne, orchestra director of the Châtelet concerts, having remarked the talents and personality of the young artist, invited her to make her début under his baton in the Beethoven Symphony, with chorus.

Her voice was singularly pure and expressive, her musical sentiment strongly developed, and above all her rare gifts as comedienne were manifest. Convinced of her fitness for a career, and drawn by sympathy for talents, M. Colonne undertook himself her further musical instruction, teaching her to appreciate Berlioz among the other masters. When ready she sang in turn "l'Enfance du Christ," "Romeo and Juliette" and "The Damnation of Faust" with the success which has made memorable these

chestra Madame Colonne has devoted herself exclusively to teaching. Many of her pupils are already veritable artists.

All who have followed these pages are acquainted with Marcella Prega, the later favorite of the Châtelet, whose successes on the entire Continent, especially in Germany, have been great as in Paris. Mlle. de Noce, of the Paris Opéra; Mlle. Jeanne le Clerc, of the Opéra Comique; Mme. Auguez de Montalant, Mme. Tarquine d'Or, Mlle. de Brolls, who made her début at The Hague; Mlle. Baldsechi, whose début at Algiers has been noted; Mlle. Mathieu d'Aricy, Mlle. Planès, Mme. Remacle, of the Colonne concerts, are all testimonials of the work done in the studio of Madame Colonne.

THE MUSICAL COURIER is only too nappy to add to the list of these fortunate ones the name of Mlle. Relda, of California, as the first of our people who, following closely the counsels of this professor, marched directly into place and favor as débutante at the Opéra Comique in November, and whose success there has already been made known. Miss Relda has indeed been fortunate, as both in the Colonne concerts and again at the grand Presidential reception of the Hotel de Ville the young lady had flattering receptions.

Among amateurs from this school who are well known



MME. EDOUARD COLONNE.
Paris.

representations in Paris musical life. Her Marguerite was specially poetic. She later sang "Le Tasse," by Godard; "The Creation"; "Christophe Colomb," by David; "The Deluge," by Saint-Saëns, and many other works of this class.

Since her marriage with the distinguished chef d'or-

in private Paris circles may be named Madame Dettelbach and Mme. Ch. Max, both delicious artists.

Madame Colonne received last year the rosette of Officer d'Instruction Publique, a just homage to a worthy professor and artist.

Did space permit one could multiply to infinity testi-

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monials to the brilliant qualities of this interesting personage. First as pupil, spirited, ardent, gifted, full of the verve and quicksilver of her race and of youth, startling and stirring, delighting and refreshing every circle in which she was remarked then as artiste in the Opéra, Opéra Comique and Théâtre Lyrique, later as fine come-

In addition to her multiple artistic and social life, Madame Colonne unites that of a most devoted and efficient wife, mistress of home and mother. She is just now busy with the education of a little son, whose rare memory and precocious talents keep the household on the alert. The tireless energy of the mother directs and anticipates

a studio life, but the actual, practical establishment of that pupil in a position to gain her living as an artist.

One of Madame Lurig's most advanced artist-pupils is Mlle. Wanda Borissoff, a contralto, now engaged as first contralto at Barcelona.

Mlle. Borissoff sings in four languages Amneris, Brangane, Azucena, La Favorite, Fides, the Queen in "Hamlet," &c., and the Sorcière in "Hänsel and Gretel." She is dark, handsome and dramatic, of Calvé's type.

Then there is a gifted soprano, Mlle. Ena Christon, a Hollandaise, prepared for concert in German, French and Italian. This singer is specially good in Brahms interpretation.

A charming mezzo contralto, Miss von Vleck, has recently been married to Mr. Owen, of Boston, but will doubtless return to her musical work as oratorio singer.

Miss Culver sang in Queen's Hall, London, last season six concerts, with excellent promise for the future. She, too, is a contralto and concert singer in French and Italian.

Miss Webster, of Chicago, is an amateur, but an excellent one in concert lines of study.

Miss Georgina Chase, of Boston, is a lyric mezzo, almost contralto, and is now in Berlin to hear music, but comes later to continue study with Madame Lurig.

Mlle. Heyman is from Copenhagen, and a society girl, soprano. She is honest as a student, conscientious, gifted, and very pretty.

Mrs. Stover is a light soprano from Pittsburg, who is filling engagements under Victor Herbert. Her husband is likewise a musician. When she came to Madame Lurig she had been forbidden to sing by a physician. Her vocal cords were blue! Later that same doctor sent patients to hear Mrs. Stover sing, so wonderful was her recovery induced by correct vocal study.

Miss Sibyl Samis, of Dakota, is a superior mezzo soprano singer. She was obliged to return home to fill engagements and is now singing.

While in Germany this summer Madame Lurig heard Madame Carreño play in a concert of Dr. Fiedler. She played the last Grieg Concerto, which was well suited to her. The second part was the best played. The final was taken at a terrific tempo, which thrilled the house and brought down an ovation. The house was crowded.

She also heard "Siegfried," with Birren-Koren, and says she never saw a better Siegfried.

Madame Lurig was a friend of Von Bülow, and had many friendly counsels and much encouragement from him. Schubart, a friend of Reincké, was her piano teacher, and Professor Gardner her teacher in composition.

She believes absolutely in the study of acting for singers, even for concert work. Facial expression is half the execution; its lack a great drawback.

While absent she saw and talked with several agents at different points in regard to pupil engagements. This Madame Lurig holds to be part of a teacher's duty, as has been stated already in regard to her.

TOLEDO—AEOLIAN.

32 AVENUE DE L'OPERA, PARIS.

THESE two words have come to be synonyms. Even here in France (not only in Paris, but in France), they have become household words—one might say, a household word—as they have in so many other quarters of the globe.

One of the most vivacious and interesting receptions of the opening season in Paris was at the home of M. and Madame Toledo. Many notabilities were present, and many artists contributed of their stores to the great pleasure of the company.

Baldelli, the celebrated Italian baritone, held enthusiasm through some dozen exquisite gems. This is one of the best singers who has been in Paris for years. Voice method, manner of declamation, pantomime, diction, all are of the best school. If he could find time from his social and concert work to aid Americans in the art of expression, they could find no better example. His stock of vocal gems too seems inexhaustible. Italian and Spanish people present call for favorites during an hour or so after his regular performance, and they are never disappointed.

The young 'cellist Chasals, now so much in vogue in the city, was there also and gave several selections, which left no doubt in the minds of the listeners as to why he is in vogue. He plays the music and not the instrument, that is why. The rigidity with which the average good 'cellist guards the same sonority and exhibits the beauty of his tone is not observable till one hears musician like this young Spaniard, who simply uses his sonority and his beauty of tone to represent the thought which he is translating.

At the close of the concert part of the evening's entertainment, a delightful surprise was in store for the guests, namely the dancing of national airs with piano and castanet accompaniment, by the accomplished daughter of the house, Mlle. Toledo, and Mlle. Paoli. After this a gen-



MME. IDA LURIG.

Paris.

dienne at the Gymnase, passing thence to the serious musical impersonations at the Châtelet, when the curtain of the second act rises on the bride, then the mother, then the elegant and gracious lady of the house, hostess and entertainer. These scenes are followed by the débuts, triumphs and travels of pupils, passing along the line of art, the light of born gift, trained talent and infinite labor and patience—always brilliant, intense, star-like, endless in verve, vivacity, spirit and charm.

And after all here she is to-day, as her portrait represents her, young, insouciant, electric, graceful, gracious—French. The last magic word covers all, for there is possibly not one in Paris who so thoroughly represents our ideas of all that the words French and Parisian imply as Mme. Edouard Colonne.

A critique at the time of her leaving the Conservatoire says:

"What can be said of Mlle. Vergin, this charming and quite young person upon whose forehead one may read already the efforts of heroic devotion to study! What science in her art, what charm! What modest simplicity in her manner! One feels her already mistress of the situation in whatever she attempts, whether in 'Galathée' of Massé, or in the dreamy melodies of 'Faust.' What grace, what intelligence, what expression! Among the young Mlle. Vergin is the most remarkable personification of the pure French school."

An echo from the theatre speaks thus: "Mlle. Vergin is absolutely charming in this role of a passionate Italian in love. She has the fine nature of the artist and the temperament of the theatre. Graziella is a tear set to music!"

Again: "She is the Galli-Marié of the Theatre Lyrique!"

Yet again: "Mlle. Vergin is the most fascinating, most moving, most diabolic, most astonishing of actresses. If ever she should happen to lose her lovely voice and its admirable method, she has but to knock at the door of the theatre to find a grand career."

These sentiments are but re-echoed in the careers of her pupils. In fact her life has been one long fête of "Enfant gaté." Not spoiled in her nature, however; a more modest, gentle or unaggressive little lady does not exist in the circles in which she moves.

the daily growing needs of the little soul, and her loving care and watchfulness in this regard are among the most touching qualities of an estimable woman, artist, professor and home maker.

MME. IDA LURIG.

PROFESSEUR DE CHANT, 5 RUE PETRARQUE, PARIS.

THE lovely face, interesting personality and valuable teaching of Madame Lurig are already known to our readers.

Inasmuch as a good thing cannot be heard of, seen or studied too frequently, news in regard to her will be frequently found in these pages in the interest of art and music.

One point in regard to her work is all that shall be here accented, namely, her acquaintance with German music, German language, German sentiment and oratorio. These things make her labors with pupils of especial value.

Especially for our students is this so, as the German school is the basic principle of our music; also as the German in Wagner work is the fashion, so to speak, at present and likely to remain so, and besides in that our musical life is never considered complete without oratorio.

Madame Lurig is a pupil of the Marchesi school, which speaks for itself as to training. Thoroughly imbued as musician with the German and Italian schools as well, she is sought for in Germany, where she teaches during the three months of the year that should be passed in vacation and repose.

In her home, Rue Pétrarque, Madame Lurig has the upper floor wholly devoted to her lessons. Here there is a regular stage, with plenty of light, air, absolute quiet and an arrangement of surrounding objects which bespeak at once the artist and the musician.

Here stage work is practiced in its application to singing, and here public auditions will be given as the work and the year advance.

If this teacher has a fault it is in absolute forgetfulness of self and self-interest in the desire for pupils' welfare. By welfare she considers not only the vague advantage of

erous "buffet" was offered, and, after some general dancing, the genial party broke up at an "early hour."

In addition to his exceptional business and artistic qualities, M. Toledo deserves special credit for the success he has in bringing together and entertaining his compatriots in the city. His country owes him a debt of gratitude in this regard.

FRENCH PRONUNCIATION.

THE PHONO-TONIQUE METHOD—MESDAMES ADAM, PARIS.

IN the address columns of this paper may be found the address of the Mesdames Adam, who have invented or rather organized a new and practical system for bringing about a correct pronunciation and accent of the French language.

A peep into the mysteries of this new aid to a very difficult and discouraging task discloses many highly interesting things.

More than ever one is led to desire that all study of the language should be stopped by law, until such time as the only logical and reasonable idea of commencing by the sounds of the words, and not by the words themselves, had been firmly established in the minds of all teachers, students, makers of books, writers, critics and flatterers.

For the phono-tonique method deals with the sounds as the basis of an acquisition of the language, and the Mesdames Adam, who teach the system, concentrate their efforts wholly upon this department.

Naturally in a short résumé in writing it is impossible to give a clear comprehension of what this method comprises. In fact, without the accompaniment of a skillful teacher and face to face indications, the admirable points united with such skill would fall short of their mission, and not prove the practical benefits that must surely come from a steady pursuit of the phono-tonique classification.

A brief synopsis will only suggest that such an aid exists, and help fix the fact of its existence in the minds of people who, coming from Paris, wish to do the most possible with the language in the shortest possible time.

To begin with, there are in the plan of work six admirably planned tableaux or tables to strike the eye at the same time as the mind.

There is the tableau of vowels, tableau of nasals, tableau of diphthongs, tableau of consonants, a tableau special for singers and a general résumé of the subject after its being considered in detail.

With each of these tables there is a copious list of words and syllables as illustration of the truths stated. These lists are very practical.

Next comes phonetic spelling, next syllabic division or spelling by syllable, next exercises on liaison, elision, punctuation, respiration; next, accentuation (one of the most important features of French speech, usually wholly neglected by teachers who do not recognize its importance for us who are foreigners). Lastly is an excellent chapter upon the peculiarities of pronunciation in relation to spelling.

In the first tableau the sound of a is made the basis, and the other vowels grouped about it in the form of two scales, one ascending, the other descending. This arrangement makes it possible for the pupil to know how to form his sounds and where to place them.

The ascending scale goes toward the clear or laughing sounds, which are all made on the contrary by expansion of the lips horizontally. The descending scale sounds, made by contraction of the lips, lead toward the grave or serious color.

Other organs are brought into play naturally in both those scales, but it would require actual presence of pupil and teacher to indicate further.

The nasal sounds are all referred to this first classification with the necessary modifications indicated by the teacher. Correspondence and vibration are two things which must be understood in this direction.

The diphthongs are divided into ordinary and nasal. They are both referred to the vowel groupment, and divided into groups as are the nasals.

This groupment obviates the troublesome fault of all foreigners, almost impossible to rectify, of giving two sounds for one and three sounds for two. This fault is especially strong with the English.

This multiplying of French sounds by English speaking people is the result of a movement of the chin and the jaw hinge unknown to the French. If you notice, these two portions are in constant motion with us, the lips quite still. With the French they are rigid. The lips make all the motion, and indeed in some cases they quite make up for any tranquillity elsewhere.

This is why, whenever a French person on the stage or elsewhere mocks an English one, he immediately throws his jaw into active motion. That is sufficient; the ear mark is seen; the house is thrown into fits of laughter.

In the tableau of the consonants the starting point is made from those, for the making of which the lips are closed—m, b, &c. There are nineteen of these consonants, and they are evenly divided into groups. For these there are exer-

cises of preparation and of explosion, and there are four manners of making the words in them:

1. Closed lips.
2. Tongue against upper teeth.
3. Lower lip against upper teeth.
4. Tongue and palate.

Consonants silent and consonants vocal are the two divisions under the tableau special for singers.

This is of use in showing pupils which sounds make the best tones, so that in singing they may know what sounds to choose and what to avoid and how to modify them without destroying their intrinsic value. It also educates the ear.

Then there are exercises to produce vibration and to prevent difficulty in its application and misapplication.

R, one of the stumbling blocks of the French language for foreigners, is admirably treated. There are, in fact, two r's—one for singing and one for speaking. That for singing must be rolled more and made more in front than the other. There are special exercises to produce these.

Many people learn to roll the r by practicing it in the throat, which is faulty, and produces a German or guttural r.

The teaching of the r is a difficult matter, and must be done by a skillful and experienced teacher. There are graded exercises in the phono-tonique system for the express purpose of making the tongue expert and rapid in motion. If the movement is made too fast, too soon, it is at the expense of clearness and correctness.

But further details on this interesting subject must be reserved for another time.

Mlle. Adam, who presents this system, has been trained specially for the work, having special permission from the Ministre of Public Instruction to prosecute the necessary studies where necessary. Her testimonials, given by those who have been taught by the system, will be given here another time. She teaches both men and women, and has particular success in applying the plan to the work of singing.

(To be continued.)

AN ELEGANT HOME

FOR THE EXPOSITION.

A MOST charming stopping place, sure to meet the wishes of refined Americans coming to Paris for the great Exhibition of 1900, lies at 157 Rue de la Pampa, three minutes from the Avenue Bois de Boulogne and not three minutes from the Place Victor Hugo.

These two points, one the centre of repose, leisure, beauty and restfulness, the other one of the hubs, so to speak, of the Exposition activity, give an idea of the desirability of the location referred to above, belonging to Madame Maddison.

This lady has three large apartments, specially furnished and arranged to meet the tastes and desires of people here for the Exposition season. Nothing is lacking that she will not supply, and from the original features of the house and its distribution there is little appearance that anything more could be desired.

The rooms are admirably constructed, with abundant light, air space and closet room. A modern house, in the hands of a modern and progressive landlord, it is furnished with all late convenience of bath on every floor, elevator, lighting, closet room, &c. There is good salon accommodation, and a music room, if so desired, in one of the apartments.

The table is all that could be desired; valet and domestics attached to the house and to its mistress. The street in front, a direct artery of the Avenue Bois de Boulogne, is paved in wood, insuring absolute quiet within. The surroundings are refined and attractive.

Facilities for communication lie close at hand. Carriage stations, omnibuses and trams. The Passy-Bourse and Muette-Taitbout pass through the next street. The Opéra is reached in fifteen minutes, the Exposition grounds in six or seven minutes on foot. All conveniences of post office, stores, &c., are in the immediate quarter. The air of the bois sweeps the streets which lie around the house.

There is not the slightest intention to exploit visitors or become rich during the Exposition. The home is a permanent one; the owner a lady in every sense of the word, who has no need of indirect effort to gain success or happiness.

THE MUSICAL COURIER takes great pleasure in recommending this place as a sure and reliable home to our people.

All facilities are here for guidance in the business or artistic circles of the city; even for making the most charming acquaintance of which Mrs. Maddison is the centre.

It would be wise to secure rooms before the opening month of the year, as to all appearances Paris will be impossible after that time.

M. HENRI FALCKE.

CONCERT PIANIST, PROFESSOR OF PIANO, PARIS.

AMONG the pianists of the young French school, M. Henri Falcke occupies unquestionably a place in the very first ranks. THE MUSICAL COURIER has for many years given to its readers accounts of his talents, qualities and successes.

The scope of M. Falcke's technic seems to be without limitation, and has been compared to that of Tausig. His touch is most exquisite, delicate, tender and singing. This has won for him the merited title of "Poet of the Piano."

He is not only a pianist, but has been broadly educated in other lines of music, and also in other lines outside of music. He is a large minded, versatile, eclectic pianist, and interprets with equal skill and respect to detail Bach, Beethoven, &c., and the members of the more modern school. He has made a specialty of Chopin and Grieg.

M. Falcke has won for himself, while quite young, an enviable place in the artist world. In Paris he has been heard in the famous Lamoureux concerts, and in many other concert halls, as well as in his own recitals. He has played in Belgium, Holland, Scandinavia, Switzerland, and is specially loved and approved of in Germany. Here, where the public is difficult enough to please, he rouses always great enthusiasm, and has fine success.

Germans have many times remarked that M. Falcke unites the solidity and sonority of the German school and all the grace and finesse of the French.

In general, an Antwerp audience is rather cool, but upon the occasion of a recent concert there by M. Falcke this reputation for coldness was certainly not sustained. The pianist was recalled six times after playing the Saint-Saëns Concerto, and as many more after the Moszkowski Concerto. After an encore of a Flemish dance, the enthusiasm was unbounded, the entire house of over 2,000 people rising to their feet and applauding till the young artist was deeply moved.

One of the papers in speaking of the pianist's technic, says:

"Under M. Falcke's hands the piano ceases to be an instrument of percussion, and becomes a veritable symphony. French finesse, combined with German 'fond,' is the character of his virtuosity."

At Angers, in France, in November, M. Falcke had a great triumph in playing a new concerto of M. Gedalge, of Paris, whom, by the way, he believes is the coming French composer. He put his whole soul into the playing, and the success was "colossal."

The Angers Journal writes as follows in regard to the concert:

"Upon the program was a concerto for piano and orchestra by M. A. Gedalge, a composition one of the most remarkable and one of the most beautiful which



HENRI FALCKE.

Paris.

the young French school has produced since the publication of the Saint-Saëns concertos. The orchestration is extremely interesting, being by no means an accompaniment to the piano as in most concertos. It is rather a symphonic duo. The piano part is of extreme difficulty, requiring a virtuosity and endurance remarkable. Both were supplied in good measure by M. Henri Falcke."

This concerto, which, by the way, was dedicated to M. Falcke, was orchestrated by him. Mr. Falcke's play-

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ing of a Chopin Nocturne is equally commended in this same criticism. It was ideally poetic, and applause was "frénétique."

The *Cologne Gazette*, in speaking of M. Falcke, writes: "At the last Symphony concert we had the pleasure of hearing M. Henri Falcke, of Paris, one of the favorites of our public. In the execution of Concerto C flat of Beethoven M. Falcke again gave evidence of qualities which place him in the very front rank of modern virtuosos. He has a sonority round and powerful, united with a touch indescribably soft and poetic. We have seldom heard this concerto played with such grand perfection of style. In other works on the program M. Falcke displayed further resources of his prodigious mechanism. After the Moszkowski Tarantelle the enthusiasm of the public knew no bounds."

Another critic says: Although M. Falcke makes *tour de force* the most extraordinary, he never abuses technic for the sake of effect. His motto is not "Technic and Again Technic," but "Music and Again Music!" and "Music by Means of Technic!"

The *Gazette* of Saarbrücken speaks of his virile and powerful sonority, his honesty and sincerity of interpretations. Even his employment of the pedal is commented upon M. Falcke being past master of his art, and having much success in teaching its proper use to his pupils.

For M. Falcke is not only an eminent concert pianist, but also a most successful professor of piano. His studio in Paris is always filled with excellent and interesting pupils, and he is much sought for by the American colony.

He speaks fluently four languages, and is perhaps the only professor of piano in Paris capable of giving his lessons in perfect English.

M. Falcke has written an admirable work for piano study entitled "L'Ecole des Arpèges." This work has had instant success. It has been made one of the text books of the Paris Conservatoire, which alone is sufficient proof of its excellence.

M. Pugno also makes use of the work in his school for piano, and writes M. Falcke that he only wishes the work had been published years ago, as it would have saved him infinite trouble and his pupils much time.

The book is in use in various schools and conservatories in Europe, and M. Falcke in his tournées is sometimes surprised to come across it in use and to hear its eulogies spoken by perfect strangers.

In an American edition W. C. Carl has written the preface.

This work, which in Paris has received the approbation of such men as MM. de Beriot, Delaborde, Diemer, Duvernoy, Tissot, Mathias and Pugno, is published by Quinzard et Cie., 24 Rue des Capucines. In New York it may be had at Schirmer's.

MME. MARIE ROZE.

PROFESSEUR DE CHANT, PARIS.

"BEAUTIFUL Marie Roze" is the sobriquet by which this charming woman is usually known.

Even as far onward as Mont Dore, where a mountain path is named after her, the inhabitants speak of Milchi Roze as "la Belle."

She is a tall, fine woman of commanding appearance, with a face which cannot be described, but which is pre-eminently artistic, as well as lovely. There are nobility and grace in her expression, and combined with that is a peculiar naïveté that is bewitching. It is not the childish face which some infantine women have, but an expression of happy, care-free, droll gaiety, a souvenir of good times and jokes and wholly agreeable good fortune. Her eyes are large and blue, her features regular, her hair a light brown that is most artistic. Her voice in speaking is exceptionally sweet, and she talks with little surprises of good sense, good cheer and good feeling that make a conversation with her a great pleasure.

She is essentially feminine, tender almost, with great thoughtfulness for people about her, no self-consciousness or mannerism, and a fund of knowledge of the world, people, things, travel, customs, &c., that is delightful. Her feeling for art is deep and true, and her devotion to her pupils single minded.

Marie Roze was born in Paris, a street or two from where her studios now stand, Rue de la Victoire, close by the Chaussée d'Antin. As a child she was educated in England, but it was at the Paris Conservatoire, then an Imperial Conservatoire, and under the direction of Auber, that her native talent for singing and acting came to be cultivated.

She thought little enough of ever becoming a great prima donna in those days, but she became so proficient a songstress in so short a time, that Auber, who was in fact a friend of her family, considered her his favorite and most promising pupil. Had she not had a voice she would still have been an actress, so great was her love for it and her talent.

Marie Roze made her début in "Fra Diavolo" at the Opéra Comique and attracted at once the attention of Louis

Napoleon III., who presented her with a wreath of gold, and the imperial order set in diamonds. She mounted immediately into favor, and became the favorite of the day.

Three great French composers wrote for her. Bizet wrote "Carmen" with her in mind as interpreter; Flotow wrote "L'Ombre," and Auber, entranced by her singing in "Fra Diavolo," finished "Le Premier jour de Bonheur" in her behalf.

She was singing at the Tuileries when the message was handed to the Emperor which made the war inevitable, and she remained in Paris during the siege, acting as nurse and barely sustaining herself alive. She used her beautiful voice also for her countrymen, raising funds by concerts, &c., organized in behalf of the wounded and suffering. The diploma presented to her at the close of the war was signed by M. Thiers and Marshal MacMahon.

Marie Roze made her first appearance in England as Marguerite in "Faust" at the Royal Italian Opera. So successful was she that she was immediately offered a four years' engagement at Her Majesty's, alternating with Nilsson and Titiens.

To cross the Atlantic was but a step after this, and on two successive tournées she created a furore in the States. After singing again at Her Majesty's she joined the Carl Rosa Company, with the remarkable results that are so well known.

In oratorios and ballads Madame Roze was equally successful.

At the Opéra Comique, singing in "Hérolde," Capoul, the well-known singer, now in the States, was her com-



MARIE ROZE,

Paris.

rade. She made a sensational début as Marguerite at the Opéra before going to London. In the latter city she created Manon, and Hélène in "Mephisto." "Lucrezia Borgia," "Carmen," "Fidelio," "Mignon," "Manon," "La Dame Blanche," "Le Fils du Brigadier," "Le Pré aux Clercs" and "Joseph" were among her earliest triumphs and her name had become a household word before even she learned English, a language which she mastered to a degree rarely attained by a foreigner, if ever by a Frenchwoman, and which was but a door opening into her real future.

In Glasgow, Marie Roze made her first appearance in "Lohengrin" as Elsa. Several hundred people were unable to gain admittance. A beautiful necklace was presented her in behalf of the students of the town, over 1,000 of whom were in the house, and she was escorted to the hotel by policemen, so great was the crowd, and the danger from the torches close about the carriage. In London the diva was presented with a tiara of five stars containing over 200 diamonds. Subscriptions for the gift were made by noblemen, tradesmen, members of the dramatic profession, women and children, and were presented by the Earl of Latham. This sort of demonstration followed her all through her career, for she has had the quality of creating affection and enthusiasm and of making friends of all classes and conditions of people.

Praises of her have been written by Victor Hugo, Gambetta, Dumas fils, Auber, Rossini, De Neuville, Gounod, and comrades as well as critics have laid laurels in her pathway.

She has since sung all over the world, always creating the same success by her beauty, talents, voice and her great and exceptional talents for acting.

It is not astonishing that when this favorite singer settled in Paris as professor of singing and mise-en-scène

her studios should be at once filled with students of all nationalities.

So much has been written in this paper upon the daily working of her school, her theatre—where ensemble practice is had in stage business, and where a real public, critics and managers are present, that it is not necessary here to dwell upon these facts.

This year Marie Roze opens her classes to pupils outside of her own school and all those desiring stage practice in cast. Her headquarters are 64 Rue de la Victoire, Paris. She has recently bought an elegant little "castle-château," near the city, in which she will hereafter pass her vacations when not traveling.

MISS H. A. HALE.

PROFESSOR OF VOCAL CULTURE, ST. PAUL, MINN.

A MUSICIAN of St. Paul who merits that special attention be drawn to her work is Miss H. A. Hale, whose studio is 610 Chamber of Commerce Building.

This teacher has for the past half dozen years been quietly pursuing her way without sound or sign being drawn to her work, except from the mouths of pupils and friends who spoke of satisfaction and success.

Her own success notwithstanding has been a steady, upward mount, and she has secured the establishment of a position at once solid and progressive.

Miss Hale, besides being a musician, is one of those rare natures, of high ideal, strict integrity of purpose; is large and generous in giving for the well-being of people in her charge and conscientious to sacrifice in accomplishing what seems to her necessary for their good.

In addition to this she has all the native elements of the born teacher—analysis of difficulty, patience, intuition to feel the needs of others and a strong desire for such personal advancement as shall render her more capable and worthy of position.

Her training, too, has been exceptional. Many music teachers know nothing but music, and have had no discipline of their minds to secure steady and logical processes of instruction.

For some years attached to a normal school she has had the training with class practice necessary to this end, and without which the self-made teacher is apt to be a creature of impulse and experiment, impatient, uncontrolled and illogical in processes.

In connection with this work she, as a musician, had charge of three choirs—two in the school and one of the church she attended. In addition she had charge of all the commencement exercises, preparation of oration and declamation, the music of the commencement exercises and rehearsals and unions of all sorts. In this way she gained a vast amount of practical experience, not only in the special application of musical lore and knowledge, but in dealing and treatment of young people and in discovery of their needs and natures. This experience has since been invaluable.

Physical culture has always been a favorite study of Miss Hale in connection with musical work. In making this precious resource the basis of her culture of singing this teacher is a rare exception. Without proper physical resource proper vocal work is impossible. This is too much neglected, alas! by ordinary singing teachers.

Miss Hale has had thorough musical training under the best teachers at home and abroad. Not only so, but all spare time and money are devoted to the discussion of features of her chosen work with people of the highest authority and position.

The past summer, for example, has been passed in London and Paris in this sort of progressive educational study. One of the most sincere satisfactions of her life has been in finding how nearly the procedures of these celebrated people coincided with her own. In fact, without exception, she was complimented upon the correctness of the views she offered and the truth and justice of her method.

In London Miss Hale had this delightful experience in the studios of Mr. Shakespere, Mr. Randegger, Mr. Walker and Mr. Henschel. Here she was present at various lessons and observed methods employed.

In Paris counsel and discussion were had with the master Delle Sedie and with the celebrated d'Arona, now established in Paris.

In New York Miss Hale studied the dramatic features of singing with George Sweet, while opera scores and interpretation were followed under Mr. Dulcken. Mr. Tubbs also gave this teacher most valuable instruction; also Madame von Fielitz, now established in New York, and Mr. Checkley in new physical culture points.

Miss Hale teaches both male and female voices, and seems to have equal success with both. Concert, oratorio and church work are her lines. Many of her pupils are actively engaged, one of them having sole charge of the music of a large church. She has sung in church herself, but through the demands of studio work upon her time has been obliged to renounce this agreeable feature.

To the musical people of St. Paul and parents of young

people seeking a live, conscientious and capable voice teacher Miss Hale is heartily recommended. Too much accent cannot be placed upon the fact of this teacher devoting time, money and energy abroad for the acquisition of new features of musical instruction and in the verification of the methods she has so far been employing with success.

Some new features may be expected of her studio work this year, and such will be faithfully recorded in these pages.

M. KOENIG.

54 RUE DE PANTHEIN, PARIS.

M. FIDELIE KOENIG is busy outside of his schoolroom duties with the mounting of "Lancelot," by M. Joncières, at the Grand Opéra, of which he has the charge.

He found time, however, to kindly respond to a question as to some new music most suitable to the schoolroom to be used in concert, &c. The following little list, while comprising work that is almost unknown in studies here or at home, represents every variety of style, and will test all possibilities of the soprano voice.

"The woman who could sing them all well would be a finished artist," remarked the professor, as he tapped his piano rack with a long slender white finger, and gazed wistfully into its varnish as though he would conjure up there in its reflection the figure of her who should be capable of performing the desired feat. Voici la liste:

LULLI—Thésée, Air of Venus, Revenez Amours. Old classic.
SACCHINI—Renaud, Barbare Amour. Old classic.
REYER—Sigurd, Salut Splendeur du jour. Grand air, large style.
MASSÉNET—Sevilla, Air d'agilité. Very effective.
SAINT-SAËNS—Etienne Marcel, Oh, beaux rêves évanouis.
GODARD—La Tasse, Air des regrets. Grand air.
Chanson de Juillet. Melodie.
MASSÉ—Les Saisons, Oh, pourquoi suis-je revenue?
OLAGNIER—Le Saïs, Berceuse. Charm.
TH. DUBOIS—Désir d'Avril. Melody delicate.
RENE—Des Aïlles. Very brilliant.
MARTINI—Plaisir d'Amour. Old romance. Must be well sung and simply, or no effect. Most stirring if well sung.

FOR THE EXPOSITION.

LA VILLA VIOLETTE, 22 RUE RAYNOUARD, PARIS.

ALL know the Grand Palace of the Trocadero at Paris, which dominates the Exhibition grounds as does the Goddess of Liberty our harbor. Here is where M. Guilmant and Mr. Eddy give their series of organ concerts each year. Here are superb views of the Champ de Mars and vicinity and of Passy; also light, air and beauty of all sorts. From its open Avenue du Trocadero, Avenue Kleber, Avenue Henri Martin and also a sweet, modest, shrubby old alley, named after our own good Benjamin Franklin, who tried to teach people how to be happy though alive, how to hold their lightnings in the hollow of their hands, and who lived in this locality when for several years in Paris.

Visitors to Paris generally know these things, but few know that, like an elbow on an arm, this Rue Franklin has a pretty curving street leading out of it, and named after the great jurist Raynouard.

The Rue Raynouard is consecrated to villas, trees, shrubs, gardens and tranquillity. Once enter it, and one is in a garden. Step out of it, and you are in the centre of the world, including the entire Exposition grounds.

Two steps from the entrance of the street stands a large bowered archway of stone, bearing the legend "Villa Violette."

It is bordered by trees and gardens either side, and is itself a bower of flowers, shrubs, trees and perfume. In the centre stands a large, rambling, picturesque house, four stories high and full of all sorts, sizes and shapes of rooms, with long, wide balconies, and all filled with light and air.

The view of Paris from the front windows is enough to make visitors' hearts glad. It is a perfect panorama, which one might travel far and pay big money to see.

The back windows open likewise upon gardens, with light, air like wine and perfume streaming in at every window, and making health a certainty of the place. Peace, repose and tranquillity lie all about, as though one were twenty miles from the city.

The entire house and grounds are in perfect order; the house like wax from top to bottom; order and cleanliness everywhere. The dining-room is clean and spacious, and large entries add to salon privileges.

The family who keep the house are capable, efficient, friendly and large minded. They are also refined and intelligent. Madame Fiessinger, a young and capable woman, is at the head of affairs; a woman who never carries care on her brow or worries guests with troubles and trials. Their comfort and pleasure are her only occupation.

But for Exposition people the best of all is that, stepping out of the Rue Raynouard, in which the Villa Violette stands, one is directly upon the great tree shaded avenue which runs past the Trocadero gardens, the Pont

d'Jena, which connects them with the Eiffel Tower, and next to which is the Pont Concorde, at which is the main entrance to the Exposition grounds.

By saying one is "directly" upon this avenue does not mean that one must walk some twenty minutes or half an hour to reach it. Not at all. The avenue connects directly with the Rue Raynouard, which is like a private home walk leading into it.

It will not require five entire minutes to walk into the grounds from the gate of the Villa Violette. Imagine what a saving of annoyance, delay, discomfort and time in comparison with that which people will have to suffer who must depend upon busses, trains, carriages, &c., to reach their homes!

At the same time all the principal omnibus and tram privileges of Paris are at the gate to those wishing to traverse the city.

The Place Trocadero is the centre of all the main arteries—Trocadero Gare de l'Est, Louvre-Passy, Trocadero-Ville, Muette-Taitbout, Passy-Bourse, all lie around the Rue Raynouard without being seen or heard.

This charming and commodious Villa Violette is being fast engaged in view of the Exposition. Those who engage rooms and arrange on prices now will not be startled and surprised later on by the sudden rise in all things, which is natural at that epoch.

Write at once and make arrangements. You will be treated with absolute honesty and fairness at any distance. Address Madame Fiessinger, 22 Rue Raynouard, Paris.

Mlle. MARIE FOURNAISE.

PROFESSOR OF FRENCH, 20 BOULEVARD DE BATIGNOLLES, PARIS.

ONE of the best signs of the times, and of the results of the discussions which have been going on in this paper in regard to the lack of proper French teaching in Paris, is the increased attention that is being given to the subject.

Instead of droning along through a hopeless routine, vague, uncertain, resultless and apologetic, teachers are beginning to examine their plans of work, to see first if there is any plan, and then to see if the other or pupil side of the subject is being sufficiently considered by them.

Some of these teachers are endowed with special teacher's gifts, and are properly trained and equipped for their work. They achieve results and make success.

The others simply know how to speak their language, but waste pupils' time and money in attempting to teach it.

Of the former, the able, efficient, capable teacher is Mlle. Marie Fournaise, who has for many years been a highly successful teacher of French to foreigners.

Mlle. Fournaise not only teaches the sounds of the language, to commence with, but continues through the departments of grammar, declamation, diction, &c. She it was who commenced Mlle. Relda, the young Californian, who has just made her début at the Opéra Comique. She found this young lady most apt and receptive and one who acquired the fundamentals in a short space of time. When she first sang for her teacher she could not be understood.

Miss Margaret Reid, also a well-known American who has sung in London, France, Belgium, &c., has had all her instruction from Mlle. Fournaise, and her diction is universally commended.

Miss Julia Marlowe, the well-known artist of the theatre, in whose career the family of the late Colonel Ingersoll took so warm an interest, has also studied with this teacher, having her travel with her in Switzerland.

Madame Eddy-Southern, also, and many more well-known people who will be spoken of later, have been in her classes. Mlle. Fournaise has large classes and follows very interesting and thorough ways of teaching them. She does not speak of a method, for, as she says, "It is a different method with every pupil. No one manner suits all!" She is professor of French at the school of Mme. Grace Hess, of the Avenue Victor Hugo, of whom more hereafter, as her school is a most interesting one.

Want of articulation, in the muscles around the mouth, Mlle. Fournaise holds to be the greatest fault with Americans and English in approaching French. The lip muscles, on the contrary, must become flexible and expert as the fingers of a pianist and must be the mediums of French speech. The jaws and chin must be kept quite still.

They also commence sounds too far back or low down and so create several sounds to a vowel, instead of but one. All teachers speak of this.

The way to treat such a foreigner is to commence by a sound which that person can say best, and build around it. There must be much skillful modification, which lies with the teacher.

Scandinavians make difficult subjects usually. The nasals seem specially difficult for them. They invariably add a g to a nasal. Other English speaking people add

the n, which goes with the vowel to make the nasal and should never be heard.

Mlle. Fournaise insists upon foreigners always spelling in French, not in English. This does not mean spelling by sound, but spelling by the French letters as they are called instead of by the English ones. She has always remarked that the latter forms a decided drawback to progress in pronunciation. As it costs a little effort at first, foreign pupils are loath to practice it. But it must be done.

Mlle. Fournaise does not teach in classes. She finds that pupils, especially foreigners, progress much more rapidly when separate and alone in study.

This intelligent teacher has so many good and interesting things to say in regard to the subject that one is tempted to talk a long time on the subject.

Her views will be brought up here from time to time, and if they may but serve to stir up opinion and discussion all the better. It is a subject that will bear ventilation.

M. DUBULLE.

ONE of the Paris professors of singing who should be better known than he is by Americans is M. Dubulle. All those by whom he is known will attest the fact. Yet there is not one of the teachers more difficult to have talk about himself.

Purely, thoroughly French, without an ounce of the alloy of the foreigner in him, an artist of the Paris Grand Opéra, of years' standing and of national reputation, a man straight as a string, honest as the sun, faithful to people and to art, firm, conscientious, insisting ever upon good work without trick or false effect, it is a great loss to us that M. Dubulle's name is not a more familiar one among us.

He is young, active, energetic, a perfect gentleman, and his accent is unimpaired by a word of English. His studios are always crowded by students, many of whom are brilliant and promising. The majority are French people whose style, emission of voice and diction bespeak the care and thoroughness of his instruction.

His pupils are readily engaged, not only in the provinces but in Paris, where the directors of Opéra, Opéra Comique and concert halls attend regularly his pupil concerts. His reputation at home is solid and unquestioned, his knowledge of traditions is sure and of authority.

M. Dubulle gives himself without stint to his work and his pupils. The work is always intelligent and well planned.

The location of his studios, close to the Gare St. Lazare and in the centre of Paris, 85 Rue Amsterdam, is at all doors and has all means of communication at command.

Among the promising pupils of M. Dubulle have been, or are, Mr. Witherspoon, a basso; Madame Salomon, contralto; the Mlles. Mendes, one soprano, the other contralto; Mlle. Van der Gevel, of Holland, a soprano; M. Porcin, Roumanian, basso; Madame Plerval, contralto, and the beautiful and distinguished leader of society, Madame Fourton. The Mlles. Mendes sing much in society. Mme. Fourton was heard last season in concert. Mlle. Van der Gleeve also will be remembered by Parisians as at the grand charity concert last season, where she sang with Mlle. Agusol. This latter, one of the most brilliant artists of the Opéra here, is likewise a pupil of M. Dubulle. Her singing in the "Prise de Troie" last month was remarked upon. Mr. Howell, an American, is devoted to M. Dubulle and speaks of him with the highest admiration and gratitude for what this teacher has accomplished for his voice. Miss Albright is likewise a pupil of this school.

It is to be hoped that M. Dubulle will give several of his interesting auditions this season, in which he shall sing himself. In this manner Americans in Paris may see what he can do, both as artist and as professor.

AN INTERESTING FRENCH SCHOOL.

14 RUE TAITBOU.

THE fable which describes the fight between eyes, ears, nose and mouth as to which was most valuable to the owner fitly describes the conflict which goes on between people as to the means necessary to attain certain objects.

One insists that this is the one thing necessary; another another; another yet another, and so on.

The fact is that all logical means are necessary. One may come before the other in order of presentation. One may be more difficult or more easy of attainment than another. The wise teacher is he or she who first separates the various necessities in order to present and teach them each one, and who then unites them (afterward) to produce the perfection desired.

In teaching French, for instance, the practical work has been much hindered by the following out of one or another necessary element to the exclusion of the whole.

The only way which is worse than this is in presenting

CHARLES MARIE WIDOR.

the whole in one solid bulk, without separating into elements at all.

Thus in Paris we find teachers giving operas, comedies, songs and novels to be read and recited by pupils who do not know the first thing about French. Their plea is "Keep close to the good writers and you cannot go wrong."

The plea is sonorous and true in certain cases, but who would begin the study of English with Shakespeare?

Others again say: "Study nothing. You are now in the country. You have the street signs, newspapers, books to read and the language all about you to hear."

Very good, too, but the nose alone does not give the pleasure of hearing or of seeing.

There are those who say: "Speak, speak, speak all the time; practice will make you perfect!"

But suppose you are speaking badly all the time; is there any chance of your arriving at perfection by practice? If you walk with turned in toes will walking make you perfect?

Again, some counsel: "Study your grammar; once you know your rules you are all right."

Will memorizing the receipt for a pudding make you make that pudding.

The fact is that all of these things are necessary—knowledge of rules, study, reading, talking and being in the country. Not one may be omitted.

It is exactly the same with teaching the sounds of the language in order to attain a correct pronunciation.

Some say: "Oh, open the ears and the sounds are readily made."

Others again say: "Only by a correct arrangement of the mouth may the sounds be accomplished."

A third class insists that by correcting the pupil all the time does he come to know his sounds.

All of these measures are necessary and one is as necessary as the other.

The ears must first be opened; a certain conformation of the lips and tongue is necessary to produce the sounds as they exist in the ears and mind. Will hearing a scale produce it upon the piano, and are there not certain ways of holding hands, fingers and wrists in order to produce them?

* * *

A very able professor of whom too little is known has a French school at 14 Rue Taitbout, Paris, a few steps from the Opéra and from the Grand Boulevards. It is one of the best locations in the city, right in the gangway where all must pass.

This professor possesses that quality so rare among French teacher—analysis. He does not present difficulties en bloc. He separates, as far as possible, each idea and holds pupils on that idea until it is put in practice successfully.

With the sounds, for instance, he shows excellent wisdom. He says, "Yes, the ear must first recognize the sound to be given, but by the correct formation of the opening of the mouth the giving of this sound is facilitated 20 per cent."

He has further grouped the vowels in a very ingenious but simple manner. He takes four as a standard to begin with. Each one has a special formation of the lips.

Under each one he groups three sounds in which the original formation is retained. The difference in sound is obtained by dropping the chin a bit more for each one without changing the original formation.

Four lists of four sounds each cover the vowels. The effect in the correct production is magical and succeeds in every instance.

After these vowels are accomplished a list of the combinations producing the same sounds are taken up, after which each letter of the alphabet is applied to each one, and after this reading by some is commenced, and then the pupil is safely launched.

Many other novel, original and helpful ways are designed by this professor. These will be taken up in their turn. For the present, the essential is the acquiring of the sounds. That is most admirably pursued.

DELLE SEDIE.

PARIS.

AMONG the most interesting pupils of this season with this well-known Paris professor of singing are the following: Mme. Eleanore Cleaver, a very handsome New York lady, gifted with a superb mezzo voice, clear, true, beautifully colored, and which is now, after several years of the most patient and conscientious study, entirely under her control, and prepared to give pleasure to audiences in a great variety of styles of composition.

M. Alfred Heilmann is the happy possessor of a superior bass chantant voice, great musical talent, sentiment, feeling, instruction and a noble, manly, almost soldierly presence. M. Heilmann has been among the most satisfactory members of Delle Sedie's school, beginning from the beginning

and following with persistent fidelity and all confidence the teachings of his professor. He has made the most satisfactory progress, and being a man of good sense, much education and the noblesse oblige of a superior family, he is destined to have a worthy and valuable career.

Mr. Simons is an English baritone, also a man of superior education and judgment, who is in no excessive hurry to sing in public as are most students. He is perfectly content to become a capable singer first, after which he will begin to think of the results. He is making fine progress notwithstanding, and is nearer the goal than probably he imagines.

Miss Schroeder is a beautiful American girl, tall, slender, young and full of health and vitality. Miss Schroeder's family making their residence in Paris, places her in an excellent position to profit by the teachings of Delle Sedie. She, too, is studying piano conscientiously in addition to her vocal work. Her voice is soprano, with lovely high, sustained notes, good timbre and that excellent respiration for which pupils of this master are noted.

Mlle. Horwitz is a French girl with a fine mezzo, who is sure of a future.

The charming Miss Chaplin, of Toronto, has just entered the school, and will, from present indications, prove an acquisition to it and will derive the education she seeks. Her sister is a promising pianist likewise, a pupil of Mlle. Frida Eissler, the Leschetizky representative in Paris. M. Heilmann



DELLE SEDIE.

Paris.

mann is following the same school of piano instruction with this same teacher.

The Bushnells, brother and sister, are with Delle Sedie; so is Mlle. Devoyod, niece of the well-known artist of that name, of the Comedie Française.

Mlle. Folda, Mrs. Partridge, Mlle. KanLanguen and Mlle. Parsons are other pupils, of whom more hereafter.

Delle Sedie has contributed to vocal education a series of works perhaps the most valuable in the field of musical educational literature. As they are known in the States through Schirmer, of New York, and have been reviewed here, it is not necessary to dwell upon their contents.

The titles should be known to every student of singing. "Vocal Art" is the title general, and is divided into three heads:

1. "L'Art Lyrique et Italienne."
2. "L'Arte e fischigia de Canto."
3. "Esthetics of the Art of Singing and of the Melodrama."

This series in four volumes, and already published in English, French and Italian, is now being translated into Danish.

The Schirmer edition is entitled "A Complete Method of Singing."

Mrs. Etta Edwards, of Boston; Mrs. Bella Thomas-Nichols, and M. and Madame Bjorksten are among the pupils of Delle Sedie who have established studios, and highly successful ones, in the States.

His pupils as artists are legion in the music world. Delle Sedie was professor in the Paris Conservatoire.

WHENEVER I meet M. Widor I feel sorry for people who do not know him. I am specially regretful for my country people. I would make any effort to make it possible for our home musicians to pass some time in his society, to share the pleasure and the immeasurable benefit of acquaintance with one of the first artists in Europe and one of the most delightful men in the world.

I have vainly tried ever since being in France to analyze the peculiar, uplifting, inspirational effect which M. Widor has upon those with whom he comes in contact. One goes out from his presence *always* with a sensation of being capable of achieving *anything* at will. Not with the feeling of humiliation, depression or self-depreciation as before some great minds, but as if you were all right so far, and *now* was the time to really begin. He uplifts care, chases melancholy, makes weakness seem impossible, pushes aside all tawdriness, and makes all things seem possible.

Scores of people with whom I have spoken have expressed themselves in this way. Yet he exerts whatever it is only by influence, for he pays scarcely any, if any, attention personally—always the subject. And that is the secret of the influence.

Widor's spirit seems always to be disengaged from himself in a peculiar degree. He is never surprised or self-conscious, or mixed in his attention or indefinite or vague. His spirit is always free, and comes face to face with yours in the most engaging and satisfactory manner possible.

I verily believe that were an angel from heaven to ooze through the roof of the church one day and light upon the organ table he would not even glance at the wings. Instead I can imagine him saying naturally in his interested warm way, without taking his fingers from the keys:

"Voilà, a sonority I have been trying to find for three Sundays. C'est très curieux cela!"

It is not either by any means that he is one of those fossil people who take interest in but one thing, seeing and hearing and caring for naught else.

All but that! On the contrary, he is extremely assimilative, alive, wide-awake, interested, young-spirited, with an attention easily riveted, and a receptiveness that is rebounding and exhilarating. Ten to one several months after, in speaking of the "apparition," he would call attention to the manner "t-r-ès curieux," in which those wings were attached, and recount a peculiarity of feather conformation that nobody else had noticed.

It is that his mind is so busy; there is so much new and bright coming and growing and going on in it, that it is ever on the wing, and never perches upon the bare stones and sticks of platitudes or futility.

Although he seldom smiles and never laughs, he exhales a sentiment of gay, good cheer that is contagious. It is not the light effervescent gaiety of the Frenchman in general. It is a sort of busy brightness with the air of a grand discovery of some kind at the bottom of it. He impresses as one who had just had a new delight, a fresh surprise, a real satisfaction of some kind, to which all were welcome if they found it, but with which he troubled no one.

He talks much and easily, with clear, frank directness as of a person talking in his family. He has no oblique thoughts, reversing expressions, or shaded innuendoes. He is frank and straight and—so brightly, incessantly "busy" with new, fresh interesting thought.

To be sure M. Widor's personality adds much to the flavor of his impressiveness. He is young, gracefully built, gentlemanly, with fine brown eyes, clear skin, expressive slender hands, and is always neat, well dressed, well groomed, and has a grand savoir faire, which, like his genius, is born, not made.

He is a man whom men admire and women adore, who leads a life of intense activity, enjoys a certain sociability, and never does "nothing." He is quite a connoisseur of female beauty, and works sad havoc, they say, with the feminine heart, although having no trace of the genus "flirt" in his make-up. It is wholly unconscious attraction, but, oh my, its strength!

He admires much pretty American women; in fact one of the most attractive portraits on his music room walls is a lovely Washington girl. He has a large acquaintance in the American colony as far as musical interests lead him.

M. Widor has just returned from a delightful trip to Italy, where he spent a month directing and listening to his works, which are achieving great popularity with this artistic people. He has just completed a new and tenth symphony. It is still in manuscript, with the corrections made by an Italian lead pencil still freckling its delicate face, and is named a Roman Symphony. This in distinction from the Gothic, which was the ninth, and of which mention was made at the time of its accomplishment. That makes two architectural creations. The Gothic is in two-four time, the Roman more plastic and rounded in one, two, three.

He has likewise an opera "sous main," and his "Pêcheurs de St. Jean" is in the Opéra Comique repertory for this season. His ballet, "Korrigane," is being played at the Opéra.

Ever program of any dignity in Paris has always the

name of Widor in it, and in a variety of ways. His songs are extremely interesting and are much sung.

A concerto for violoncello was given for the first time very recently at the Colonne concerts, M. Widor directing the work. It is enthusiastically spoken of by the papers already.

A new toy of the composer-organist is his sanctum in the Church St. Sulpice. Although not bigger than that of a pastor, this room contains treasures worth much in every sense.

He has lately had erected a sort of Bach altar in there, a splendid bust of the master framed in designs of old sacred ornaments brought up from Italy. A panel has been decorated in like fashion, another is being arranged, and electricity has been introduced.

A fine portrait of the lamented Cavaille-Coll is prominent; also a portrait of a predecessor organist of 1700. An ancient plan of the building of St. Sulpice is a new acquisition, and the plan of the organ is handsomely framed.

But the best of all is the following:

An old engraving, representing a grand banquet given in St. Sulpice to Napoleon Bonaparte two days before the "eighteenth brumaire," or the famous day on which the general proclaimed himself First Consul!

The church had been sacked and turned into a clubhouse or place of meeting, and among other fêtes a grand dinner was here given to Napoleon by his admirers. The engraving represents the old church, the set tables, the crowd of people, the waiters and the general well in front, General Moreau by his side. Two days later he was First Consul of France.

This engraving is very old. Widor knew of its existence, but it is only recently that he was able to procure it, and yesterday it was hung at the left of the fireplace and under the full play of the electric light.

M. Widor's work at the Conservatoire is very interesting this year. It is known that he is successor of Massenet as teacher of composition in the institution. He has several promising spirits in his classes, and gives them, one may say, of his very life and soul. No more conscientious teacher, artist, friend or worker can be found than M. Chas. M. Widor.

Much has been written in regard to this musician, much yet remains to be said, and when all is said and done no sort of justice is done him. He must be known. He should be known personally in the United States.

M. LUDWIG BREITNER.

AN interesting and varied but wholly artistic career has been that of this eminent piano artist and professor, now teaching at Steinway Hall, New York.

While still young, he has gained an international reputation of the best and most solid character, and won a place which men of twice his age might envy.

Born at Trieste, where there was no conservatory, he was sent to Milan, Italy, to study, in recognition of his exceptional talents as a boy.

While there studying, Hans von Bülow came to the city on a concert tour. The director of the conservatory profited by the opportunity to present to him the little Breitner as the most remarkable student of the school, and to have him play before the pianist and receive his counsel.

Von Bülow at once suggested his going to Vienna, where Rubinstein then was director of the conservatory.

The lad, although one of the most timid in existence, went alone to the house of the great master. In the absence of the latter it was Madame Rubinstein who received him. The lady, having a great penchant for Italians, entered into conversation with him. This, with his evident earnestness and sincerity, led to a most agreeable impression, and a helpful plea in his behalf with the director on his return.

Rubinstein looked him over, and told him to return in eight days and bring the Chopin D flat major Sonata with him. He did bring it, but in his head, not in his hands. He had memorized the sonata thoroughly in the eight days!

This pleased Rubinstein much, and he took young Breitner under his own tuition, teaching him for three entire years.

At the end of that time Rubinstein sent him to hear the big Liszt jubilee given at Pesti. Here he studied with Liszt six months and was warmly praised and encouraged by the composer. Under Liszt's direction he played at a concert one of the Hungarian rhapsodies with orchestra.

By reason of his marked talents as a teacher even at this age, he was frequently employed by Rubinstein to teach the latter's pupils, to prepare them for some difficult achievement, or bridge them over some difficult work.

He played likewise under Rubinstein's direction at St. Petersburg. The last composition Rubinstein wrote, indeed, a concertstück for the St. Petersburg jubilee, was dedicated to Ludwig Breitner!

He has since played all through Europe, at Berlin, at Moscow, with Richter at the Philharmonic; in London, at the Musical Union, and at the Philharmonic also; in Italy,

with Patti; in England and Scotland, Edinburgh, Glasgow, &c., and in Holland, where he is much liked.

In Paris he played much with Pasdeloup, and latterly with the Colonne concerts. His Philharmonic Society founded in Paris two years ago has frequently been mentioned here, for its admirable concerts, and for the whole-souled devotion of its leader.

His classes in Paris are always large and his auditions are musical events here. Receptions and musicales given at his home are *recherché* affairs attended by the élite.

M. Breitner married Mlle. Berthe Haaf, one of the most brilliant violinists of the Vienna Conservatory. It was not in Vienna, however, that they met, but later at Paris, where the reputation of young Breitner brought him as pianist to the Paris Exposition. The musicians had heard and admired each other, but it was in Paris that Cupid commenced his agreeable work in earnest, ending in marriage.

Madame Breitner is frequently heard in concert and in salon at Paris, and has played in her husband's concerts, always with great effect. Now in his absence she is whiling away the time by a series of musical soirées, of which details later.

M. and Madame Breitner have an interesting family of four children—two boys and two girls—the second of whom is with his father in the States at present. The eldest is preparing for his baccalaureate; the eldest girl is gifted in recitation and the youngest gives evidence of real musical gift.

The following little résumé of a French criticism concerning M. Breitner delineates much in few expressive words.



M. LUDWIG BREITNER.

Paris.

which is why it is chosen from among many to close these few lines in regard to the big work of a great artist:

"Few artists of our time are consecrated soul and body to music with the ardor and passion of M. Ludwig Breitner.

"Concerts which he directs are always exceptional and carry weight by reason of the choice of works played and the peculiarly pure style in which they are interpreted. We know the man personally for many years. One knowing him thus is assured that he could not ever compromise his personality by a banal proceeding of any kind.

"The first concert of chamber music organized by him fully justified our hopes in his regard. With real pleasure we listened to the beautiful quintet by Raff, the poetic and sonorous octet of Svendsen, a sonata for piano and 'cello by Saint-Saëns and several melodies remarkably interpreted. In the Saint-Saëns' Sonata Madame Breitner played the violin part, accompanied by her husband at the piano. Applause was genuine and unanimous.

"We wish all success to M. Breitner."

In the latter wish hosts of warm friends in Paris join, none more sincerely than THE MUSICAL COURIER.

Viteau Paul Concert.

The Viteau Pauls, of 55 Rue de Prony, Paris, are becoming very prominent in the musical doings of the French capital. On Sunday, November 26, at the Festival Hall of the Journal, Mme. Viteau Paul, of the Opéra Comique, gave a grand concert, in which she presented to the public some of her pupils who are preparing for a stage career. A correspondent of THE MUSICAL COURIER writes: "The superior method produced miracles, especially in the lyric sense. Wonderful breath control, perception, intelligent conception, style, authority and elegance were observable in all the pupils. Here at last is the real French school of singing, and the future artists, who were applauded and recalled, exemplify it. There is no doubt that continued study in the same path will lead to eminence in their careers. They all made a beautiful impression."

IN the immense progress and improvement which are to-day imposed upon piano manufacturers by competition and by education of the general musical public one is not apt sufficiently to realize the tremendous added expense of tools, materials, workmen and care that are thus necessitated.

The rapid growth of the business of the piano house of MM. Gaveau frères, of Paris, the sight of the familiar wagons constantly upon the streets of the city, the discovery of the instrument in every musical corner of the city—parlors, studios, halls and salons—have led to an investigation of the interesting manipulation of means, which leads up to the completion of such a superior and attractive musical instrument.

Without this examination we could never realize the immense sacrifice of present interest in every way which accompanies the actual work of putting these instruments upon the market. The Gaveau brothers are just the men to accomplish this heroic task, and to compel success, artistic and financial, for the future by disinterested enterprise in the present.

* * *

The factory of the Gaveau piano house is at Fontenay-sous-Bois, near Paris. It is impossible to imagine a site more propitious for the operations included in modern piano manufacture than this.

The model factory is not a building; it is, so to speak, a small town, inhabited by the piano family, and by their caretakers, guardians, friends and protectors.

How many buildings are necessary to the work of building a first-class piano!

There is the material warehouse, the veneering shop, the gallery of machines, the establishments for tables and bars, the drying rooms, the rooms for the keyboards and mechanism, those for the case and finishings, the stores containing the liquids used in the manufacture of alcohols, varnishes, gums, glues, pastes, &c.; then the rooms in which the ivories are cut, cords prepared, hammers dressed, decoration added, and in which boxing up and sending off are accomplished.

In addition are the general offices for the carrying on of the factory business alone, the rooms from which motor power and light are furnished to the establishment, the buildings containing irons, woods, &c.. And not one of these necessities can be dispensed with without depriving the manufacture of some element of that upon which the house of Gaveau specially insists—Perfection.

* * *

Who could imagine that more than twenty different kinds of woods are used in the organization of one of those delicate and artistic instruments, which one sees in an elegant Parisian salon!

Some of these woods are of home growth, others exotic. The choice of these different woods is one of the first essentials toward the superior quality of the piano. They must be chosen with regard to solidity and to sonority. Only those may be employed which are large, straight of grain, without knot or flaw. Since the trees are bought growing, one may imagine the requisite loss in cutting and preparing, and again in the drying; what shrinkage must necessarily take place! It is not in three or four days that this drying process may take place. It is a task of from three to ten years, outdoors or in sheds.

In the choice of metals the same care and attention are necessary, and the same sacrifice of quantity to perfection. Same with glues, varnishes, &c., with felts, skins and cloth; in fact, with all the materials in use, and which must not only be bought in the very best establishments, but subjected to long and severe tests, in order to insure their worth.

* * *

But, the materials ready, then comes the work of putting them together, and here the veritable difficulties commence. The formation of the case, bars, harmony table, mechanism; keyboard, &c., constitute a series of successive operations, all delicate and minute, necessitating the greatest care, knowledge and experience combined.

* * *

The house in which the various materials are stored is interesting enough. The long hall is lined with immense presses with shelves in which are regularly stored, classified and labeled all the varied parts which enter into piano construction—keyboards, mechanisms, cords, hammers, pedals, racks, legs, screws, &c.—all of which have been manufactured by the Gaveaus themselves, in order to be absolutely sure of the fitness of the parts of the ideal whole. This room, as indeed all the others in the factory, is lighted by electricity, while steam heat keeps the temperature at the equal degree necessary to the care of the delicate materials. In the basement of the building are found all the necessary liquids—alcohols, essences, oils, &c.—used in making glues and varnishes. This basement is well

lighted, as are the rooms above, and an elevator is in its service.

There is in addition an interesting study hall or work-room, in which the Gaveau brothers study and examine, incessantly and personally, all that pertains to the sonority and mechanism of their instruments. Here they examine also all improvements made in foreign instruments, examining and comparing merits with their own, and trying to discover which of these will advance without altering that which is demanded by pure French taste. It is this minute care and large spirit of research which have gone to make the enormous success of the Gaveau pianos.

Another important workshop is that used for veneering. This is a double room, in one of which the pieces of oak and poplar are placed together; in the other the pieces stand in long "horses," exposed to the regular temperature of the room. In the basement the pieces, all prepared for putting together, are stored. The assortment of foreign woods found here would make an interesting study in itself. This variety it is which contributes so much to the elegance of the instrument as furniture.

The machine gallery is the immense building into which the woods are brought directly from the forests. A special train connects with the regular train of the country, and brings the precious woods to the very door of the manufactory.

It is simply astonishing the speed, directness and expedition with which these big trunks are transformed into shapely, regular tables of surface, ready for still finer manipulation.

The making of the harmony table and its bars, &c., is also an interesting and difficult process. A big circular saw of special make is a feature of this building. Thousands of metal plates rest exposed upon long stands, being subjected to the temperature of the room. In connection is the room for the stretching of cords, their molding, placing, &c. Electricity is in use in the latter operation.

On each side of the general building lie the drying rooms. Big plates of wood, cut to the size necessary in construction, are piled up in closed rooms, heated carefully and regularly by means of pipes containing generated steam or smoke. Here the woods rest for a long time, a trial of patience which might serve as an example to students of art in all departments.

The tools employed in the cutting of the small pieces of ivory and their application, together with the formation of handles, legs, racks, &c., are most delicate and curious. The rooms in which the keyboard and the mechanism are constructed well merit and repay the trouble of a visit to Fontenay-sous-Bois.

M. J. G. Gaveau has realized many improvements in piano mechanism, and this feature has gone far toward establishing the reputation which his house enjoys to-day.

The adjustment and regulation of the keyboard and mechanism, and the general mounting of the instruments, have each special halls devoted to them and special superintendents to watch over their well being. Here the first tones are heard and tuning takes place; after which the new born is passed into the world of art.

The house in which the packing takes place opens upon the line of railroad which conveys the instruments outward. Here stand 700 or 800 finished pianos, which are kept constantly in tune. Here the instruments receive some three polishings, in order to produce that exquisite finish for which these pianos are noted.

Attached to the establishment is an immense reservoir for use in furnishing water, hot and cold, and for cooling purposes. There are likewise paddocks and stables adjoining, and buildings used as carriage houses; also electric establishments and laborers' buildings back of the factory.

In short, the establishment Gaveau is a model one, and goes to indicate the advancement and progress which are making of piano construction, especially first-class pianos, a national industry.

Another letter must be reserved for the charming installation which the Gaveaus have recently organized in the city of Paris. This installation constitutes the ware-rooms of the Gaveaus, and is situated in a lovely court, shaded by trees and ornamented by shrubs, grass and gravel, which make it a pleasure to see.

This is situated just back of the Church of La Trinité, Nos. 32 and 34 Rue Blanche.

(To be continued.)

M. EMILE BERTIN.

SCHOOL OF ACTING—MISE EN SCENE—STAGE BUSINESS,
41 RUE DES MARTYRS, PARIS.

MUCH important matter as to the Paris educational field has had to be postponed to the next big special edition. Among it, details as to the life and movement of this, the leading school of acting in Paris.

These details, with portrait of the director (who is, by the way, also stage manager at the Opéra Comique and



M. EMILE BERTIN.

Paris.

one of its active artists), will appear here in due time. For the present bear in mind the address as above, and remember it when you come to this city.

This address du reste is always to be found on Page 3 of this paper.

Mlle. SOPHIE DE KIKINA.

PROFESSEUR DE CHANT, 15 RUE LANNSTON, PARIS.

AMONG the announcements of singing teachers on page 3 of this paper may be found the name of Kikina.

This teacher, by her merits and modesty, as well as by her superior training, deserves to be better known by us than she is at present.

Mlle. de Kikina is a pupil of Marchesi who, having passed by the different stages necessary to the accomplished singer, resolved upon the career of professor as the one best suited to her. In addition to the artist, gifts of temperament, love of her art, and musical sensibility, she has that most rare and precious quality—analysis of difficulty. She knows the why

and wherefore of effects, and consequently how to aid those who meet difficulty. Here is her value to the pupil.

She brings as furnishing to this natural gift a rich treasure of musical knowledge, an extended repertory in four languages—the most important in art work—Russian, French, Italian and German—and a successful experience with pupils thus far.

Mlle. de Kikina is Russian, of Moscow first, then St. Petersburg. Imbued with the music spirit of her own country, a few years were passed in art circles in Italy, years of which this musician was one to profit generously.

Coming to Paris, she commenced with Madame Marchesi the serious study of vocal culture, as singer first, as applied to teaching also. She commenced with the very first lessons of Marchesi, passing through every exercise; thence to the concert field, finishing with the important opera class of the school.

Proof of her standing in the great teacher's estimation is that she was chosen to sing in several concerts of the former, and always with marked success, which was largely noticed in the Parisian papers.

In a concert given by herself since then, equal success attended the performance.

Her Slav temperament has been every time remarked. The *Journal des Debats* in a critique sums up the general feeling in the following words:

"Mlle. de Kikina shows by the remarkable simplicity and flexibility of her gifts, which are at once fine and dramatic what profound, artistic emotion the Slavs are capable of arousing."

Although the first Marchesi concert in which she sang was on the 13th, and her number on the program was thirteen, the young singer justified her position on the last part of the program, and had all the "bonheur" she could have desired. She sang the stances of "Sapho" and "Le Nil" by Leroux.

In a December opera class concert on the following year she was placed three times on the program, her comrades being Toronto, Francisca, Rose Ettinger, Kosminiska and others. On this program she sang in "Carmen," trio and duo, and in the scene, air and duo of "Cavalleria Rusticana."

In February she sang an air from "Marie Magdaleine," and "Alleluia," from "Le Cid," both by Massenet. Again was she found twice on the Marchesi program later in the same year, singing in the "Faust" air, quartet and duo, with artists from the Grand Opéra, and scenes from "Werther" with Kosminiska.

In her own concert of last May, Kikina united to her own efforts those of other artists, and the result was most satisfactory. She was first heard in "Ombra mai fu," by Handel; again in "Se tu m'ami," Pergolese, and "Im Herbst," Franz; also a third time in a group of songs of her country, of Glinka, Borodine and Rimsky-Koraskoff. These national songs in her own language she sings with immense effect. "Les Nuages," from the "Chanson de Mirka," by Alesandre Georges, and Leroux's "Le Nil," closed a decidedly enjoyable concert. M. A. Gauthier, of the Opéra; Mrs. Chas. Foerster and Max Bild were the artists who seconded Mlle. de Kikina.

The *Menestrel* makes special notice of this interesting singer in each of her appearances, and each time the press gives flattering testimony to her talents and training. The emotion, and at the same time sobriety, in her "Werther" scenes were commended, and papers spoke of her admirable interpretation. Mlle. de Kikina's singing has been many times mentioned in *THE MUSICAL COURIER*, and the paper will be but too happy to unite observation of her career as a teacher to those of her as a singer.

For the present Mlle. de Kikina inhabits the above address, but in order to enlarge her studio proposes to make a change in the near future. The change of address will be chronicled in due time.

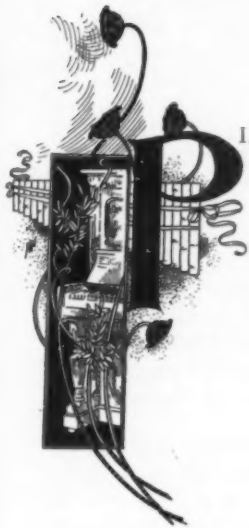
Some interesting ideas of this teacher on music of different nations, on her own, of which she has a goodly store of gems, and on various kindred subjects, will be given here later on.

(To be continued.)



A History of Piano Music and Piano Players

BY JAMES HUNEKER.



PIANISTS will be interested in the work of Oscar Bie, the author of a big book of 336 pages entitled "A History of the Pianoforte and Pianoforte Players." It is translated into English and revised by E. E. Kellett, M.A., and E. W. Naylor, M.A., Mus. Doc. Published by E. P. Dutton & Co., New York, it is dedicated to Eugen d'Albert, and contains numerous portraits, illustrations, facsimiles of old instruments that would delight the heart of Morris Steinert, Esq.; musical examples, curious, antique title pages; a large half-tone of Liszt, and very convenient indexes. The book is a handsome, almost a sumptuous, one, written in a clear, unpedantic style—possibly the translators are to be thanked for this—and the reproductions of pictures of Gerard Terborch—or Terburg?—Jan Steen, Dirk Hals and other Dutch

masters are alone worth the price of the volume, which is \$6. Here is a holiday gift for the piano student that is of practical value.

I propose to skeletonize its contents more with a view of indicating the outlines of the territory traversed and criticising the estimates made than an attempt to reproduce wholesale Bie's opinions, which latter proceeding would not be fair to author or publishers. One thing may be noted at the start—the author is not a prejudiced German who thinks the beginnings of piano music are in his own native fatherland. On the contrary, he boldly begins with the English writers, and shows how exhaustively he has studied his subject. His first chapter is called:

"OLD ENGLAND"—A PRELUDE.

Bie has his own notions of Bayreuth, of Wagner and the music of the future. He describes the early Bayreuth period when Liszt, Wagner and Nietzsche stood trembling, their eyes wide open, waiting for the advent of the *Zeitgeist*, when the new evangel of drama, music, poetry, dancing, painting, sculpture and architecture would be announced. This delirious composite Bie believes to have had its day. It ravaged absolute music for a quarter of a century, but only a blind—and a deaf—critic refuses to see the drift of art at present. The concert room once more holds all that is finest, that is new and subtle in music making. No longer cajoled by the coarse realism, by the gorgeous flesh pots of Bayreuth, musicians are returning to music for music's sake. The most ideal of arts, it least depends on externalities, and its intimate character is best revealed in the concert hall and not in the theatre.

From this postulate the writer easily leads us to the piano—he uses the old-fashioned name in full, pianoforte—and thus we are landed in the court of Queen Elizabeth, the lady herself at the virginal playing some of Dr. Bull's variations. But she prefers solitude, remarking, with touching modesty, "I am not used to play before men; but when I am solitary, to shun melancholy." The existing condition of music is sketched, the lute and its master, Hans Judenkunig—surely a Ghetto name!—being alluded to. The first book printed for virginal music was called "Parthenia; or, the Maydenhead of the first musicke that ever was printed for the Virginals; composed by thee famous masters, William Byrd, Dr. John Bull and Orlando Gibbons, Gentlemen of his Ma^{ties} most Illustrious Chappell." This quaint title page, engraved in 1611, represents a full-bodied damsel playing on the virginal, her eyes downcast, her fingers splaying over the keys in a fashion that would have paralyzed with astonishment Carl Czerny. She looks like a Rubens engraved, say, by Goltzius, so full breasted, fat wristed and generally muscular is she.

A careful description is given of the monochord, spinet, clavichord and all old claviers. Their mechanism is also explained. The picture of John Bull—what a name for an Englishman!—shows rather a crafty, mediaeval face, the face of a man with Hebraic blood in his veins. He was born 1563, died 1628, and must have led a gay existence. The "King's Hunting Jig" we all know. Bull was the first among the *virtuosi*. He made for brilliancy, for sensationalism. Henry Purcell, Tallis, Swedinc and John Munday were all contemporaries and wrote the first clavier music. In the Dutchman Swedinc Bie thinks "the spirit of Bach is seen before its time." This is an engrossing chapter.

OLD FRENCH DANCE PIECES.

This section is devoted to the "style galant" of France, with its pretty ornaments, its *rococo* and charming character, above all its air of aristocracy and artificial court life. If English clavier music is built on the song, the

French derives from the dance. Lully, Gaultier, the lute player; Chambonnières, the Couperins, François and Louis, among others, laid the foundations of the school. And the influence of the Couperins cannot be overestimated. Their tiny pieces, full of rhythmic life and gaiety, bore fantastic titles that attracted Schumann's notice. They are full of fantasy and spirit. J. P. Rameau, Jean Baptiste Rameau and Louis Marchand are exhaustively considered. Scarlatti gets a chapter to himself; Domenico, "perhaps the greatest clavier player that Italy ever had." In this most interesting study the reasons for the slender number of Italian pianists may be discovered, though it is not dwelt upon. "The Italian," meaning the Italian of Scarlatti's day, "is not born for heavy, contrapuntal, 'vain ticklings of the ears'; nor, on the other hand, for too intimate effusions of symbolic mysteries." It is rather "the intoxication of absolute tone" and the delight in digital feats that one finds in Scarlatti. The influence of the opera at this period is dealt with, while the clavier pieces of Willaert, Gabrieli, Merulo Frescobaldi, Pasquini, Corelli, Vivaldi, Locatelli, Rossi—the authenticity of whose music is doubtful, it being much too modern for the period—Alberti, from whom the so-called Alberti bass derives; Durante, Turini, Galuppi—beloved of Robert Browning—Porpora and Paradies, are criticised. The whole brilliant gallery of Italians of the seventeenth century is set before us, and the most brilliant of all is the dashing figure of Domenico Scarlatti.

Bie acutely suggests that "some day the history of musical repetitions ought to be written; it would indeed be the history of quite half of music." The *da capo* is the scaffolding of formal music. Imitation, repetition of parts, contrapuntal music is discarded for the thematic, the leading motives which is after all the old *idée fixe* subtly treated and varied according to the situations represented. "Founded deep in the essence of music, the principle of repetition has at all times been an ever changing, ever reincarnating characteristic of the condition of the tonic art."

BACH.

The beginnings of the German clavier school are to be found in Isaac and Senfl, Hasler, Froberger and organists like Buxtehude and Reincke. Kuhnau in 1700 published the first genuine collection of clavier-pieces and from these to Bach there was but little of value. I should have begun with the name of Konrad Paulmann, the first German writer for keyed instruments. He was blind and died 1473. His name is of historic interest only. With Bach the fugue style culminated. But if he had lived at any other period he would still have been the peerless musician, the greatest absolute musician that ever lived. His music is the ocean into which dip modern masters in search of sustenance. He is the true composer of the past, present and of the future. When Bach becomes old-fashioned then is the art nearing its death struggle; it has lived its time. The organ music considered and all the piano music, beginning with the "symphonies," the Inventions, the Suites, French and English; the Partitas, strangely neglected and containing his best writing; the Fantasias, Concertos and finally the crown of all, the wonderful "Well Tempered Clavichord," a staff of life for all pianists, for all composers. The Bach technics of composition, of playing are explained; indeed this chapter is for me the most solid and entertaining in the volume. The lovable, the romantic and modern sides of the old Leipsic cantor are not overlooked. Bach and the modern piano are also dilated upon.

THE "GALANT" SCHOOL.

Under this head are studied the new men, the sons of Bach, Marpurg, the beginnings of the modern piano and the beginnings of the sonata and sonatina. Monophonic music has now begun its deadly duel with the purely polyphonic. Bie with acumen discredits the uncritical coupling of such names as Goethe and Schiller, Bach and Händel, Beethoven and Mozart. These famous men never hunted their ideals in company. Philip Emanuel Bach published in 1753 his "Essay on the True Method of Playing the Clavier," a work which revolutionized old-fashioned technics. The thumb became king and has remained so ever since, only sharing its throne in this century with the wrist. Philip Emanuel's debt to the French is not missed. The origins of modern chamber music and the symphony are to be sought for in this famous son of a great father. Not that he created the forms—sonata and rondo—but that he crystallized them.

In the rondo he was pre-eminent. To the French models he gave a classical shape. Indeed Philip Emanuel Bach is the ancestor of the following generation of musicians. "He is the father and we the boys," said Mozart. Haydn owed him much, as did Mozart and Beethoven. Bie has no

belief in Haydn's pre-eminence. He does not particularly revere his piano music, while he exposes the essentially shallow characteristics of Händel's piano literature. It is Mozart who is the first of German *virtuosi*, as Scarlatti was among Italians. From him derived the nineteenth century keyboard giants, Hummel, Thalberg, Chopin, Liszt and the rest. The pages devoted to Mozart are delightful.

BEETHOVEN.

Again the injudicious bracketing of Haydn, Mozart and Beethoven is remarked. Beethoven is of the nineteenth, the twentieth centuries, the first of the great romantics, only a classicist because that he poured his genius into the symphonic form, a form that he developed, expanded and almost recreated. In this respect Beethoven played to Mozart the rôle later repeated by Brahms to Beethoven. Beethoven did not close an epoch; as Bie remarks, "he is the beginning of a new one."

As a youth his tremendous piano playing terrified but did not convince his generation. The time preferred the empty displays of Gelinek, Wölfl and such men. Beethoven was too serious, too solid, too passionate, too *orchestral* for them. With him began the emancipation of the keyboard from the ephemeral French and Italian styles, the styles of grace, delicacy, lightness and artificiality. What a giant he was, how he smashed Mozart, Steibelt and even Hummel, the fleet fingered. No tickler of keys this, but a great human being, greater than all the gods invented by the Indian, Egyptian, Greek and Hebrew cosmologists. Some day I verily believe Beethoven will lose his earthly personality and become a myth, a myth about which will have clustered Homeric legends. The sonatas are discussed. Two tasks I have planned for myself in the uncertain and rustling future. One is a pilgrimage to Vienna, where at the foot of his grave I shall shed bitter tears of contrition for having once in my callow conceit presumed to criticise the symphonies; the other is to make an elaborate study of the sonatas. With me at the Währing graveyard I should like to be accompanied by two men, the senior editor of THE MUSICAL COURIER, Mr. Marc A. Blumenberg, and the music editor of the *Evening Post*, Mr. Henry T. Finck. The former has repented of his blasphemies against Beethoven and wishes to make reparation, the latter is still stiff-necked, unregenerate, and actually mentions Wagner, a Beethoven *epigonus*, as superior to the Man of Bonn. Nothing that I can at present conceive of in this sphere of unreality could give me more pleasure than bumping with laudable ardor the head of the author of "Primitive Love" against the tomb of Beethoven. If this sounds cruel and brutal let me hasten to add that to Mr. Finck intense delight would be afforded by the spectacle of myself on all-fours making the tour of Wahnfried, Cosima I. and Siegfried looking on, while I went about the grave of Richard Rex. "They have buried him in a back yard, like a cat," exclaimed witty J. F. Runciman, after a visit to Bayreuth.

Beethoven's contemporaries are all treated by Bie under the caption of "The Virtuosos." Clementi, the principal one who influenced the master technically; Eberl, Gelinek, Dussak, Wölfl, the Pixis, Ludwig Berger, Hummel, Czerny, Steibelt, Klengel, Moscheles, Kalkbrenner, Willmers, Weber, Tomaschek, Dionys Weber, John Field—an Irish Jew and not a Scotchman as Bie writes—and others. The various radiations from certain centres are cleverly indicated and for the most part correctly grouped. From Clementi come the masterful moderns, the orchestral players beginning with Moscheles. From Hummel come Cramer, Kalkbrenner and the brilliant Vienna school. Czerny is accorded justice, for, poke fun as we may at this hard-working man, he was Liszt's first teacher and so is a link between the old and the new.

These were the days when pianists played only their own compositions; Moscheles was an exception. The study of the Etude as a separate form is to read Bie at his best. He declares that it has entered into effective rivalry with the contrapuntal, the thematic and the *leit-motif*. "We are still under its dominion." The etude is a half product of the thematic. "Bach sets before him the artistic possibilities of the theme: Chopin the mechanical." The "technical productiveness" of the theme is now sought for. But its motive may be as musical as you please; witness Chopin. I have read nowhere such a philosophical and æsthetic view of the piano study as Bie's. Here the pondering German is here revealed. This seventh chapter is the most significant in the volume.

THE ROMANTICS.

"Where definitions fail the word appears at the right time," writes Bie, touching on the meaning of the much debated word Romance, which is not alone a return to the mediæval, the legendary or the symbolic, but a little of all of these, and in the intimate sympathetic sense. Beethoven on one side of him was a romantic, Schubert, his young contemporary, a romantic complete. I admire without reservation this writer's account of Schubert. He sees that he is no sick genius, that "he has left us only the works of his youth—a youth of intellectual intimacy and smiling sunshine." He was a great genius and his piano music in its delicacy, poetry and eternal sweetness is nearer Chopin's than Schumann's. Indeed I fear Schubert's piano has been neglected by the wonder-working *virtuosi*. In it is the fresh romance of young Germany, with a touch of the *décadent*. Schumann is *décadent* and morbid; Schubert hardly ever. Bie describes the "Wanderer

Fantasia" as "standing on the boundary line. * * * a free fantasia on a song motive." It is in the Fantasia Sonata, op. 78, that the real Schubert begins. Its menuetto is a miniature of rare worth. The Impromptus, Moments Musicaux—are they not beautiful? and several of the sonatas are masterpieces. These latter show Beethovenian influence. The most extended and enthusiastic section of this history is devoted to Robert Schumann. It is far superior, as it naturally should be from a German, to the study of Chopin. While I do not agree as to Schumann's musical profundity—to be dark and obscure in Germany is to be very deep—one cannot but praise the orderly analysis of Schumann's art, its roots, strongly subjective character and its romantic perfume. Bie knew that the love Robert bore Clara Wieck was the mainspring of the best of his music. Jean Paul Richter and Schubert were his gods; Hoffmann and Bach also strong factors in his development. The main incidents of his career are lightly sketched and his principal piano pieces. Bach is Schumann's musical background, safe anchorage for his rhapsodical nature. There are two capital portraits of the Schumanns and a little picture of Louis Böhner, the original of Hoffmann's Kapellmeister Kreisler. A very sad, fantastic old man he must have been with his C sharp minor colored collar and other musical habiliments. The Carnival, the concerto, the symphonic studies—Schumann's piano masterpiece to my mind—the noble Fantaisie in C, the sonatas, the Fantasy pieces, op. 12, and the Novellettes are thoroughly criticised.

Mendelssohn, with his "gilt edged lyricism," comes next. For him Bie does not display much enthusiasm. He wrote charming elf music, sentimental, but not great music, nor music that was akin to the genius of the piano. Bie calls the op. 16, No. 2, "a very poetical little battle of the mice, with tiny fanfares and dances, all kinds of squeaks and runnings to and fro of a captivating grace." The F sharp minor Scherzo he rates highest, dislikes most of the songs without music—I mean words—and believes that the much hated Rondo Capriccioso is better and prettier music than we dare acknowledge. I may have declared that Jewish interpretative genius is usually the head of its kind, but I confess that Jewish composers do not wear well. Mendelssohn, Meyerbeer, Hiller, Hummel, Field, Moscheles, Kalkbrenner, these men are almost forgotten. Mendelssohn may live because of his formal mastery. The rest are already doomed.

Finally Chopin. Bie has several excellent things to say of the Polish tone poet—I loathe the phrase, but is there a better one?—and refuses to see him as ultra-morbid, as thoroughly sick-minded. Listen to this:

"Chopin is a poet. It has become a very bad habit to place this poet in the hands of our youth. The concertos and polonaises being put aside, no one lends himself worse to youthful instruction than Chopin. Because his delicate touches inevitably seem perverse to the youthful mind, he has gained the name of a morbid genius. The grown man who understands how to play Chopin, whose music begins where that of another leaves off, whose tones show the supremest mastery in the tongue of music—such a man will discover nothing morbid in him. Chopin, a Pole, strikes sorrowful chords, which do not occur frequently to healthy normal persons. But why is a Pole to receive less justice than a German? We know that the extreme of culture is closely allied to decay; for perfect ripeness is but the foreboding of corruption. Children, of course, do not know this. And Chopin himself would have been much too noble ever to lay bare his mental sickness to the world. And his greatness lies precisely in this: that he preserves the mean between immaturity and decay. His greatness is his aristocracy. He stands among musicians in his faultless vesture, a noble from head to foot. The sublimest emotions toward whose refinement whole generations had tended, the last things in our soul, whose foreboding is interwoven with the mystery of Judgment Day, have in his music found their form."

Some of this is true, and it is all well said. Chopin is morbid at times; so are Bach and Beethoven. And Chopin *did* bare his mental sickness to his world, but all who see it cannot decipher it. Chopin must be interpreted by a poet to an audience of poets; then he will be understood. The consideration of the works is syncretical; space hampers the author. In reality a history of piano playing might be devoted to Bach, Beethoven and Chopin; all the rest nestle under the wings of these three. There is the picture of a cast of Chopin's hand—delicately articulated, nervously strong, sensitive, poetic and distinguished beyond care. Altogether a different one from Liszt, the Thunderer, whose hand is also reproduced in this volume.

" LISZT AND THE PRESENT TIME."

This ninth and last chapter might have been longer. It is prefaced with an interesting picture, the once celebrated lithograph by Kriehuber, in which the Hungarian virtuoso sits improvising while Ernst, the violinist; Czerny, Berlioz and Kriehuber look on. It was a composition that filled me in youth with vague, troubled enthusiasms. Liszt, in his velvet kimono, his rapt expression, slender, firmly posed fingers, seemed to me the god in the machine, a god greater than the Beethoven he was supposed to be interpreting. A very natural view of the situation, for is this not the age when the interpreter overshadows the creator? And Liszt was the greatest interpreter of other men's ideas that ever lived. Von Bülow was more intellectual, Rubinstein more emotional, Thalberg more euphonious,

and Karl Tausig a greater pianist, but no one of them had the all-embracing gifts, the versatility of Liszt on the interpretative side. Interpretation only means perfect sympathy, and Liszt was sympathetic first, a pianist afterward.

Bie classifies him as an artist who united the innovator and the classic. His personal influence bordered on the phenomenal, and as a musician-composer he is a synthesis, a conjunction of many paths. "He possessed a double power, which influenced the world, as it did, because the world never saw the one half of his nature before the other." I suppose when Time blurs details, when during the course of the twentieth century only the big peaks of the nineteenth will loom in the misty past, then Liszt will be too obscure, too remote a valley to be seen, except if the explorers, the men with picks and lanterns, the new musical Schliemanns, shall hie them into his sleeping territory. Already we are beginning to talk of pianists who have studied with pupils of pupils of Liszt. Liszt was a broad and turbulent torrent that ran for a long time parallel with the sea of great music and was finally absorbed in it. Never an originator, he refined upon others' ideas, upon Chopin's, Schumann's, upon Beethoven's and those of Berlioz. His piano music is titanic and trivial; and he also formed a great school of players. But so did Abt Vogler, who taught Weber and Meyerbeer, yet to-day, within a year and a few days of the twentieth century, who remembers Abt Vogler were it not for Robert Browning? It seems that this English poet was given to embalming the reputations of forgotten musicians. Did he once not write: "Schumann is our music maker now"? Alas! for the immortality of the composer. Where is Schumann to-day, and where will Wagner be in 1950? An echo, for no music decays like that which is nightly baked in the hot fire of the footlights.

But to Bie and his busy comments. A facsimile of the first edition of the Liszt studies is given. Op. 1 it was, and Hofmeister the publisher. I have a copy of this set, which is extremely rare. Liszt afterward transformed it into the Transcendental Studies, which, with the Brahms-Paganini Variations, represent the top notch of European virtuosity. I say "European," because here in America Leopold Godowsky, with the Chopin studies as a foundation, has performed all but unthinkable feats—feats that transcend Liszt as Liszt does Czerny. Liszt, said Bie, is "a coördination of cultures," which is finely said. This extraordinary man, the St. John for so many musical Messiahs, has hardly had his due. His original piano music is interesting, his symphonic and sacred music a mine to be explored. But the mine is like the cavern in Ali Baba—it is stocked with other men's wealth. The duel with Thalberg, a duel fought at the keyboard, is described, as is also the playing of that aristocratic nobleman, *à la main gauche*. Paris in those days must have been much more interesting musically than to-day. The world of arts and letters converged at Paris. Both Liszt and Chopin flourished in this exotic atmosphere, but in the end it would have choked them if they had permitted it. Liszt fled often to Weimar and Italy, Chopin to Nohant. Volumes could be made about Liszt's activities. His letters prove this. And then his intimacy with Wagner—again it is the stream flowing to the sea, to a sea that finally absorbed it. Liszt as a child played for Beethoven, and as an old man, a veritable musical Merlin, died in Bayreuth, the modern Brocelinde of music. So his career begins and ends touching the hem of grandeur.

There are plenty of his portraits in this volume—the bold profile of the young Liszt, the wizard-like Liszt of the latter years. Bie gives several interesting cartoons and the inevitable photograph of Liszt and a favorite pupil. This time it is Bernhard Stavenhagen. Liszt's hand, his study, his handwriting, are pictured; also the man on his bier, in 1886. A very inter-

esting old lithograph is reproduced. It is called the "jeune école" of Parisian pianists, and represents Rosenhain, Döhler, Chopin, Dreyschock, Thalberg, Eduard Wolff, Henselt and Liszt. With two exceptions there are no Christians in this collection, and I fear it would not please Mr. Finck. Liszt looks profound and sinister; Chopin extremely emaciated and apparently bored to death.

Other portraits in this chapter are those of Sophie Menter in her youth, a comical one of Döhler, Clotilde Kleeberg, Madame de Belleville—who was admired of Chopin—little Carl Filtsch, Chopin's pupil prodigy—the only one I ever saw of a remarkable lad and one with the head of a genius—a lovely and youthful picture of Rubinstein, and his last taken at Dresden; two of Von Bülow, one of Carl Reinecke, a full page of d'Albert, highly characteristic; a small one of Tausig, one of Paula Szalit, of E. Risler, Josef Hofmann, Carreño, Busoni, Paderewski, Raff, Heller, Hiller and Henselt—this trio looks like the three Wise Men after leaving Galilee—Tschaikowsky, Richard Strauss—the best I have ever seen, and after Erler—Phillipp Scharwenka, Brahms, Wilhelm Kienzl and Moritz Moszkowski.

The modern players are handled quite gingerly—Bie evidently does not wish to give offense. Weitzmann in his history is much more generous. Mentioned are Sophie Menter, Clara Schumann, Mortier de Fontaine—who first ventured to play Beethoven's op. 106 in public—Döhler, Dreyschock, Rosenhain, Alfred Jaell and his wife—I heard them play in Paris—Wilhelmina Clauss-Szarvady, Annette Essipoff—a Chopin player—Carreño, Kleeberg, Rubinstein, Von Bülow and Alkan. Tausig, who was born in Posen, not Warsaw, as Bie asserts, is not done justice to, and Eugen d'Albert is called a *lovable* person. It must refer to his matrimonial predilections. Joseffy, Reisenauer, Stavenhagen, Sauer, "a bravura pianist" (?); Friedheim, the Liszt player; Karl Heymann, "the graceful"; Barth, Rosenthal, Ansonge, Gabrilowitsch, "who drives the horses of Rubinstein"; Vladimir de Pachmann, Lüttsch, Risler, and a lot of others are here. De Pachmann, with all his extravagance, at least plays Chopin's Mazurkas "with absolute faithfulness to their national character," writes Bie. There is also the history of modern piano manufacturing, and a few pages in which are considered pedagogy, statistics of pupils, teachers, and a number of things which interest me not at all.

Bie thinks all modern piano music "a respectable mean between Chopin and Schumann." He might have added the name of Brahms to the other two. Alkan, to me, is much overrated by Bie. Piano studies from Czerny to Scriabine are touched upon, as are also the Neo-Russians. Here Tschaikowsky is accorded liberal praise; his B flat minor Concerto, his Sonata, recently played by Joseffy—"not only by its application of national themes, but specially by the national coloring of the episodic parts, down to the light and shade of the figurations, is unique among piano pieces"—and the little fellows, like Cui, Borodin, Liadoff, Mussorgsky, are all properly estimated. The French school and its shallowness are noted, barring, of course, Saint-Saëns and César Franck; the latter's concertos, "more interesting in their effective *technique* than in content, stand out from the mass of orchestral piano work." Grieg is placed where he should be, small, pretty, and his music "not the product of experience, but of invention." In America MacDowell is alone represented. Brahms is given a half page, and the new men, Xaver Scharwenka, Kienzl, Moszkowski and Schytte, not much more. D'Albert is said to resemble Brahms in his piano music, which is not a bad guess at the obvious. The piano as a household and a concert instrument is lovingly cited. After all, I have hardly skimmed the cream of this interesting and valuable book. It should be in the study of every pianist and student of the piano. And I fancy that it will be.

DECEMBER 15, 1899.



NATALIE DUNN.

NATALIE DUNN, originally a Chicago girl, where her mother, Mrs. L. M. Dunn, is one of the leading teachers of voice, later a pupil of Madame de la Grange, of Paris, the famous vocal teacher, and of Deppe, the piano peda-



Natalie Dunn -
Soprano -

New York.

gogue of Berlin, after a period of three years spent in Europe, returned to America.

While here she was the pupil of Madame Cappiani, holding her certificate for teaching; of Emma Thursby, C. B. Hawley, for church work; Perry Averill, opera, and private lessons in stage action with Madame Albert, of the Sargent School of Acting.

Before her departure for Europe she was a piano pupil of Amy Fay and S. G. Pratt, and from all this it is evident Miss Dunn is a well equipped musician and pianist, though her specialty is the voice.

One of her first engagements on her return was a tour with Frederic Archer, the organist, with whom she appeared in the West—Chicago, St. Paul, Minneapolis, Milwaukee and other cities. Her concert appearances in the East have included some of the large cities, as well as East Orange, Middletown, Pa., &c.

Miss Dunn's charming apartment uptown is a most cozy place, with a large white Angora cat as chief companion, and her sister, who is an excellent artist, as well as teacher of German, as chaperone. Below we append a few of her Western notices, followed by some from New York:

Miss Natalie Dunn possesses a voice of surpassing sweetness, and she sang herself right into the hearts of her hearers in the course of the first number. She rendered the "Bird Song," from the "Perle de Brazil," and "With Verdure Clad" with rare expression and sweetness, and was rapturously encored at each appearance.—St. Paul Pioneer Press.

Miss Dunn sang with intelligence and expression. She possesses a voice of surpassing purity and beauty, that gives evidence of careful training and conscientious study. Her execution is graceful and artistic. The numbers were selected with care, taste and most excellent judgment, constituting a program that proved a genuine pleasure to the auditors.—Chicago Saturday Evening Herald.

Of Miss Dunn's recent appearances a few are here chronicled, as follows: At Dr. and Mrs. Chandler's musicale, where she sang songs by Mascheroni, Grieg, Hawley, Roeder, the "Waltz Song" from "Romeo and Juliet," and finally the "Polonaise" from "Mignon." Last Saturday she sang at the Press Club songs by Liszt and Von Komnitz, with Hawley's "Greeting" as encore. Today, March 8, she appears with the Haydn Society of Orange, where she will sing songs by Bohm, Liszt, Grieg, and the "Balladella" from "I Pagliacci." Readers of this paper will observe the frequency with which Miss Dunn's name appears of late, eloquent testimony of her increasing popularity.—MUSICAL COURIER.

Natalie Dunn sang at Orange, N. J., recently, and her

entire success is best attested by the appended, culled from the *Journal* of that city:

At the close of this number the audience listened to three solos by Natalie Dunn, entitled "Oh! quand ji dors," "Sommer-nacht" and "Greeting." Miss Dunn has a wonderfully flexible voice, and her high notes especially are very pure and clear. Miss Dunn's singing had given so great pleasure to the audience that there was a feeling of distinct expectation when she rose to sing the "Waltz Song" in "Romeo and Juliet." Her rendering of this was brilliant, and called forth a hearty encore, to which she responded with Grieg's dainty "Spring Song."

E. PRESSON MILLER.

E. PRESSON MILLER, director of the voice department of the Metropolitan College of Music, New York, is one of the most enthusiastic and conscientious teachers in the city. He is intensely interested in his work, and his pupils show the results of careful and intelligent training. Their voices are safely and correctly placed, and their easy and natural method of singing is greatly admired by all who hear them.

Mr. Miller is a pianist of no little merit, having been a pupil of Joseffy; was organist and choir director of Phillips Memorial Church for several years; also is an earnest student of theory, so is well equipped to develop the musical side of his pupils as well as place their voices. He insists that they have some knowledge of the piano or other instrument, and also that they be able to read music.

Mr. Miller spent the entire summer abroad, as is his custom, studying in London with Shakespeare and in Paris with his old master Sbriglia, and also with Trabadelo and Du-brille.

His class, which is very large this season, contains many



E. PRESSON MILLER.

New York.

fine voices, and a number of his pupils are filling prominent positions in the church choirs of this city and having great success in concert and opera. A large number have secured enviable positions as teachers in the large schools and colleges throughout the country. He is enthusiastic in his work, and his constantly increasing success attests to his popularity.

MARY FIDELIA BURT.

MISS MARY FIDELIA BURT, author and sole exponent of the new method of musical stenography and development of the French method of sight singing and ear training of Rousseau-Galin-Paris-Chevé, has lately been elaborating her work for the kindergarten.

Realizing that the dormant mentality of the child or the savage is most sensitive to rhythm, as is very perceptibly shown by the quick notice a baby even will give to hand clapping, or, oppositely, the wonderfully soothing effect of the rocking of a cradle; also in the undeveloped mentality of the savage, their only musical expression confined to hand clapping and drum beating.

Miss Burt, realizing all this, has, with her well-known resource and ability to meet every demand upon her exposition of the work, elaborated a system of rhythmical development for the babies of the kindergarten, and with wonderfully successful results.

Coming to New York nearly three years ago as the special representative of the Paris school of the Galin-Paris-Chevé method, Miss Burt found it a difficult task at first to impress upon the public of Greater New York the merits of this system, which was generally unknown except to a few of the musicians who had been educated

abroad, and even with these there seemed to exist a general prejudice that the work was done only with figures.

However, with indefatigable labor, day and night, Miss Burt has elaborated the system for the staff notation, and has continuously demonstrated to the public by means of public exhibitions, illustrated by her little pupils, the marvelous practical results she can attain equally with the figures or the staff notation, by means of her special methods and ingeniously devised charts and maps, which are copyrighted and of which she reserves all the rights.

This year she has been making practical in her classes a new way of learning chromatics, which makes it possible to begin the work of the third year at the fifth or sixth lesson, and that with the greatest ease and simplicity. As an example of the results she has made possible her class at the Brooklyn Institute of Arts and Sciences at the tenth lesson intoned at sight, without the help of any instrument whatever, the first two solos from "The Messiah." Any choral conductor will readily perceive what the quality of the work must have been to produce so unprecedented a result.

As for the work of Miss Burt's little pupils—Miss Winifred Marshall, Miss Marion Luyster, Miss Helen Delaney and Miss Edith Sweet—they have undoubtedly publicly shown the finest work ever known in the musical history of children in sight reading and ear training. Particularly wonderful is the work of Miss Helen Delaney, who began her studies tone deaf, and can now, at the end of eight months' study, sing at sight any interval whatever in the major mode and prepared chromatic made: sing at sight any big run selected by the audience, in any key whatever, and also two-part and three-part work. The other children do what would seem most impossible feats in chromatic skips of tenths, elevenths, twelfths, &c.: difficult time work in 2, 3, 4, 6, 9 notes to a beat: artistically rendered duets, full of runs and cadenzas. All the work sung from the figures can be equally well read from the staff, and also as a wonderful exhibition in ear training can be taken down with ease, accuracy and rapidity in musical stenography from dictation.

Miss Burt has found it necessary to develop the system greatly to meet the requirements of the public of Greater New York: practically from the standpoint of Galin-Paris-Chevé, and ethically and educationally from the standpoint of the great French philosopher, Jean Jacques Rousseau; yet her greatest pleasure and most gratifying results have been in carrying out the higher, broader significance attributed to the art by all the great philosophers from Plato down:

"Music as a means of harmoniously awakening and developing the mentality."

It goes without saying that a right musical education of the masses tends infinitely toward their moral development; that is, it cultivates their adaptability of making themselves harmonious with the good and beautiful around them rather than the discordant.

This does not mean learning things by heart, parrot-like;



MARY FIDELIA BURT.

New York.

producing upon the mind much the same result as a soothing syrup.

The wonderful concentrativeness that this work gives, and of which all of Miss Burt's pupils speak, whether old or young, bright or dull, has an immediate effect upon the mentality and even the character of the student. Children who have perhaps been in the lowest in their classes

in school become the first, and little faces perhaps dull and uninteresting become bright, loving and responsive.

Abroad the method is used as a finer mental discipline than even mathematics, for like mathematics the system is most logically developed, one lesson being evolved from the other; but it is an advance upon mathematics, inso-



FRIEDA STENDER.

New York.

much as the execution must follow immediately on the mental conception; that is, the thought and its expression are almost simultaneous.

Even at the first lessons Miss Burt has originated methods of applying the work with ease and accuracy to staff notation in hymns, oratorios and classical songs.

We may say that the special features of the method are simplicity of signs; one mental operation at a time; dictation; perfect gradation; sufficiency of exercises; application to the staff notation.

The following are a few excerpts from letters of appreciative pupils, whose names and addresses can be procured from Miss Burt at any time, and who will be only too happy to make a personal verification of their statements:

"Although coming to Miss Burt unable to read music at all, yet at the end of one season's class work I was able to read with ease and accuracy, without any piano, hymns and ordinarily difficult songs. In applying for a church position, organists have always complimented me on my fine reading."

"At the end of one season's work I could read at sight chromatics and difficult time work in songs and oratorios. This without the aid of any instrument."

"If I had my musical education to take over again, I should most certainly devote the first two years to Miss Burt's work, and then in taking up my vocal studies, I know I should go a hundred times as fast. For the many hours that I thought I was devoting to tone placing and interpretative song singing, I now realize were almost entirely spent in laborious attempts at reading my music. I wish that all the world of vocal students could profit by my experience."

"Although I have had the finest instruction from the first teachers in this country, in piano and voice, yet I never knew what a real, foundational, practical, musical education meant until I came to Miss Burt. My time work at the piano had always been most unsatisfactory, but now I feel the most perfect confidence in reading any piano music."

"In my specialty, piano work, my musical memory had always been quite good, but reading had always seemed a thing impossible to me. Just one quarter's class work with Miss Burt seemed to do away with all the difficulties, much to the astonishment of my friends."

One of Miss Burt's most successful specialties is coaching soloists for church positions, of which she has many grateful acknowledgments.

Miss Burt has already given ten conclusive exhibitions this fall in New York and the surrounding States, and her development and presentation of the method have secured the indorsement of the leading musicians and teachers of this country.

Owing to the remarkable success Miss Burt's original work has had in New York, it has been incompetently copied and taught by many who have had no normal training whatever. At present Miss Burt has no authorized teach-

ers or representatives in Greater New York, either of her own developments and original ideas or of the Galin-Paris-Chevé method, of which she is the only authorized representative of the Paris headquarters in New York and vicinity. Miss Burt does not hold herself responsible or accountable for such teaching, nor for the fact that the names of the many musicians and teachers who have indorsed only Miss Burt's personal presentation and development of the French method have been wrongfully appropriated without the knowledge or consent of the said musicians, among whom are such well-known authorities as Bruno Oscar Klein, Dudley Buck, C. Whitney Coombs, Father Young and Mr. Dethier, of St. Francis Xavier College; Charles Herbert Clarke, Edmund J. Myer, Tom Karl, Mme. Luisa Cappiani, Madame Björkstén and many others.

Miss Burt's special reception and class days are Monday and Thursday afternoons, 701-702 Carnegie Hall.

FRIEDA STENDER.

A FEW weeks ago a young artist made her debut at the American Theatre with the Castle Square Opera Company as Siebel in "Faust," and at once scored a hit. This lady, a mere girl of eighteen, was Miss Frieda Stender.

Miss Stender was born in New York city, the daughter of wealthy German parents, who, like most people from the Fatherland, have a keen sense for everything musical, and are willing to make sacrifices to give to their children a thorough artistic training. For this reason they placed young Frieda, when she was fifteen years old, under the best instruction that money could buy, and Mme. Eugenie Pappenheim, who has produced so many good singers, has once more proven that she is an excellent voice builder, and that she understands how to infuse her pupils with that artistic spirit with which she herself, as a great singer, is possessed to such high degree.

Miss Stender showed in early childhood her love and genius for singing. She would catch the melodies of her elders and warble them without being taught, and oftentimes she sang to the visitors at her parents' house when a little tot by being placed on a table in the parlor. Still, when Frieda began to study, it was with her, as it is with most beginners, hard work. But she is an earnest student, a hard, unflinching worker, and it is only such who become good artists.

Besides her success in opera, Miss Stender is also a fa-

by judicious study develop into a dramatic soprano of great compass. Miss Stender displayed at her operatic debut a marked degree of histrionic talent, and proved herself to be possessed of an excellent stage appearance.

THE MUSICAL COURIER has watched the young artist ever since she sang for the first time at her teacher's concert, and has since frequently called attention to her. We repeat what we said some time ago—Miss Stender began right; she has all the qualities to become a singer of first rank; if she continues on the same path she will have a very bright, artistic career before her.

CHARLES HEINROTH.

IN New York there are to-day a few of the younger members of the brotherhood of organists who are in the foremost ranks, and among these can be named Charles Heinroth. He is the organist at the Church of the Ascension, Fifth avenue and Tenth street, where he has been for the past three years, filling the position so well that to-day no church in all of Greater New York has a finer reputation for the music rendered than this. The choir is composed of twenty mixed voices and a quartet—soprano, Miss E. I. Stewart; contralto, Miss Hörlocker; baritone, H. W. Roe, and tenor, Mr. MacLean. The music at all services is given by these voices, and its character is of the highest standard.

Mr. Heinroth is a native of New York city, and was born January 2, 1874. Originally he was not intended for a musical career, his father desiring that he should enter another profession, that of watchmaking, to which he devoted some years of his life. Not until the age of seventeen did he adopt music as his profession, beginning piano under Arthur Friedheim, the great exponent of Liszt, well known in New York, and harmony under Max Spicker. A year later, at the age of eighteen, he took up the organ under John White, with whom he remained three years. Five months after beginning his studies on the organ he secured his first position as organist at St. Paul's Church, Brooklyn, where he remained for three years. This position he gave up in order to pursue contrapuntal studies with Rheinberger at Munich. While there he was offered the position as organist and choirmaster at the Church of the Ascension, which he promptly accepted. Returning, he was also offered a position as teacher of organ and harmony at the National Conservatory. The best evidence of his abilities is shown in the fact that he is regarded by his rector, congregation and a host of pupils as one of the finest work-



CHARLES HEINROTH.

New York.

vorite in concerts, and has frequently been heard in German singing societies, where her services are always in great demand.

Miss Stender's voice is powerful, yet rich and sympathetic, of that vibrant quality that touches the heart. She is at present a mezzo soprano, which will, however, in time

ers in the cause of good church music to be found in New York. He uses a three manual electric organ with forty-five speaking stops, and has given a series of organ recitals each year, which have been well attended and appreciated on account of their artistic excellence.

Mr. Heinroth plays much music from the German and

THE MUSICAL COURIER.

French schools, and the strength of his interpretive abilities is seen in this line best. He has fine style, and is ambitious to become what he is fast making himself—an exponent of the highest type of church music. He has ease and grace in his playing, securing the best orchestral ef-



BERTHA BUCKLIN.

New York.

fects without making it stagey. In the chorus and solo work at his musical services he makes the organ merely subsidiary to the music of the human voice, at the same time adding the finest possible effect through his skillful manipulation. Church music is his chief study, and is therefore his life work. His success is unquestioned, and his standing as a musician is such as to command the highest respect from the public and the profession.

BERTHA BUCKLIN, VIOLINIST.

AMONG the violinists of the present time Miss Bucklin holds a prominent place, and this entirely by reason of her artistic growth, which has been steady, never ceasing. A student ever, she has spent years in the perfection of the gifts with which she has been lavished.

Sousa has just engaged her for a tour of nine weeks through the Middle West, as far as Sioux City, Ia., and Lincoln, Neb., and also including the New England States. Here she will have opportunity to extend her reputation, and THE MUSICAL COURIER predicts her return with many laurels added to her already large wreath. Within the past month she played with gratifying success as soloist at a concert of the Philadelphia Orpheus Club, in Music Hall, these being her selections: "Russian Airs," Wieniawski; "Prize Song," Wagner-Wilhelmj; "Elf Dance," Popper-Halir.

She is the possessor of a beautiful violin, which has been pronounced the peer of the celebrated Jupiter Strad., and in this connection Miss Bucklin said to the writer: "This violin made my Philadelphia success for me." Here is the true modesty of a genuine artist!

As showing her success in times past, we below reproduce several short press notices:

BOSTON APOLLO CLUB CONCERT.

Miss Bucklin has a good technic, fine phrasing and a good idea of music. She made a very good impression, and her playing stirred up a good amount of tumultuous enthusiasm in the audience.—Boston Evening Record, March 31, 1897.

BROOKLYN RECITAL.

Miss Bucklin played Moszkowski's Ballade, op. 16, the adagio and fugue from Bach's B minor Sonata, the "Prize Song" from the "Meistersinger," and a Scherzo by David, and as an encore Grieg's dainty Lullaby, which she gave with delicate feeling. She plays well, with full, round tone that would seem the work of an older person than the mere girl she looks to be.—New York Musical Courier, December 28, 1896.

TRENTON CONCERT.

Miss Bucklin's tone is broad and feeling, and she is capable of much variety of interpretation. In the Prize Song from the "Meistersinger," she developed the melody most charmingly; but her most noteworthy number was the Hungarian Dances by Brahms. Into this strange and wild music, now so familiar to music lovers, she threw an unexpected amount of fire, and made the violin speak.—Trenton (N. J.) Evening Times, October 20, 1896.

PERRY AVERILL.

SO much has been said lately of Perry Averill's unusual success as a teacher that some people may lose sight of the fact that he is a singer of the highest rank, with youth on his side, and a voice which is now fuller, broader and better in quality than ever before. He has now decided that for some years to come he will limit the number of his pupils in order that he may not neglect his own public work in the realm of singing.

By thus being actively connected with the musical world he hopes in turn to more ably assist his artist pupils in their careers. Mr. Averill has always announced himself as a high baritone, preferring to accept engagements to sing only the oratorios with strictly high baritone parts; but within the last two years his lower notes have gained so much in breadth, without losing in the least the brilliant upper notes, that he feels justified in accepting engagements for a wider range of works than ever before, as, for example, the bass part in "The Messiah."

Mr. Averill's range is from F below to G above the bass staff, and his repertory includes all the standard oratorios, including "Elijah," "St. Paul," "The Messiah," "Judas Maccabæus," Max Bruch's "Arminius," Sullivan's "Golden Legend" and all the others, besides the cantatas. He is always ready at a moment's notice in any of these works. He has appeared often in New York, and his work has always received the highest praise from the critics, including Mr. Henderson, of the Times; Mr. Huneker, of THE MUSICAL COURIER; Mr. Krehbiel, of the Tribune, and others. These have given him unstinted praise on his recitative ability as well as his great power of vocalizing and his general interpretative worth as an artist. He has studied under the best possible authorities, always a fact evidenced by his many successful song recitals, which have been so well received. He is equally at home in German, French, Italian or English, his accent in other than his native tongue being regarded well nigh as perfect as the native.

Mr. Averill is a native of New Haven, Conn., his musical proclivities being inherited from his mother. He was brought up literally in a musical atmosphere, and long before he ever thought of singing was playing the 'cello in an

age of nineteen in New York. He had been studying but a short time when he secured an engagement for church work. He studied under Courtney, Emilio Belari and Frank Van der Stucken. For many years past now he has spent his summers abroad, among his European masters being Randegger, Leon Jancey, Georg Henschel and Orton Bradley. In 1893 he took up opera, making his debut in Boston in "Il Trovatore" that year. He was at this for three years with Gustav Hinrichs. He has sung twenty different roles in opera, and is considered one of the best baritones in this country, being an exponent of operatic roles of the highest rank. He appeared for a season three years ago in Philadelphia, taking up French and Italian roles, and carrying them out most satisfactorily. However, it is in concert work that Mr. Averill's preferences lie and in which perhaps he excels.

As a teacher Mr. Averill has turned out some of the best professional talent in the country, his pupils coming from all over the country, from Georgia to Texas and from Maine to California. He teaches no method but nature's own as absorbed from his wide experience from the finest masters in this country and Europe, besides his own original ideas, which are recognized as standard. At present he is giving one day each week (Wednesday) to the Young Ladies' Seminary at Sing Sing, where he has a large class. The present season will see Mr. Averill in some of his most brilliant work.

THE PRICE CONSERVATORY OF MUSIC.

THIS institution has undoubtedly enjoyed greater success during the past seven years than any in Harlem, and this is because Mrs. Price and her daughter, P. Ethelwynne Cottle, are well known in this city for enterprising and conscientious work. The teachers associated with them are thorough musicians, painstaking and energetic.

THE DAILY CLASS.

This unique class was started three years ago in response to the demand for a more successful method of musical training for children.

The vital feature of this class is the daily lesson.

The large number of pupils attending this class makes it



PERRY AVERILL.

New York.

orchestra and church organ in public. At the age of fifteen he was organist, and directed a quartet choir. His first lessons in piano, organ and harmony were with Carl Scheffler, of Jackson, Mich., where he had gone in his early boyhood. His active studies of the serious side of music began at the

possible to have the work so carefully graded that each pupil can be advanced according to individual ability.

The pupils are constantly under the care of teachers who are thoroughly conversant with this particular method.

The difficulties parents have heretofore encountered in

THE MUSICAL COURIER.

trying to secure a musical education for their children are by this method of class teaching overcome. If there is any music in them it will be brought out by this method. As they take lessons in company with others, the impulse of

cases thorough musicians, but unsuccessful instructors. In response to their eager inquiries to know "how we did it," we have organized a "teachers' class" for the dual purpose of learning the method and illustrating the same

He is a native of Prussia, and was born at Eilenberg January 10, 1845. His parents came to America in 1853, settling at Buffalo, going later to Columbus, Ohio, where the subject of this sketch, then but a mere youth, became the leader of a theatre orchestra at the age of eleven, his talent at that time being considered wonderful. He commenced the study of the violin at the age of four, playing in public before he was seven. Returning to Europe in 1864, he entered the class of Ferdinand David at the Leipzig Conservatory, where he spent three years of diligent study. He graduated at the head of his class in 1867. On his return to America he was, from 1869 to 1876, one of the first violins in Theodore Thomas' orchestra. Continuing his advancement in his art, he became, in 1878, leader and solo violinist of the New York Philharmonic Society, which position he held till 1891, after which he withdrew to devote his time to teaching and solo playing. His success is well known to all who have kept posted in musical matters of New York. In 1885 he was concertmaster of the Philharmonic Society, and in 1896 was elected vice-president, which official position he still retains.

Mr. Arnold has done much for the elevation of music in America, and his name stands at the top of the list of the great musicians of this country. Three years ago he started the Richard Arnold String Quartet, which has been heard often in the city and the metropolitan district, and which is noted for its brilliant presentation of classical music. Mr. Arnold has turned out many famous violinists from his tutelage, among them being Max Bendix, Dora Becker, Sinsheimer, Miss Hoyle, now with Sousa as soloist, and many others of almost equal note.

JULIAN WALKER.

OF recent times the New York press has been considerably concerned with the appearances of this young basso, notably at the time he sang at one of the Metropolitan Opera House Sunday night concerts. All of the local press were united in his praises, and it is evident he has a career.

The young singer was born in Manchester, England. By inheritance he was entitled to his artistic temperament, for it was in the family blood, and the gift descended by



MRS. PRICE'S STUDIO.

New York.

competition is aroused, and the spirit of emulation excited. Having a lesson every day, there is no chance to make mistakes between them; thereby saving two-thirds of the time which is generally used by teachers to correct mistakes practiced between lessons.

When children practice at home the hours are often irregular, and interruptions are the order of the day, besides which, parents are often annoyed by the knowledge that they are not competent to correct the mistakes they are obliged to hear. Many give up in disgust and decide that their children have no ear for music; whereas, if they had the benefit of a teacher's daily care, and regular hours for practice, as the pupils do who attend this class, the results would have been more satisfactory.

All children who study at home dislike to practice the very necessary scales and exercises; while in the class the time devoted to scales and exercises is the most interesting part of the lesson.

Very few children possess a correct sense of rhythm, therefore their first efforts are very often deficient in this most requisite quality.

The greatest help in developing a sense of rhythm is the metronome, which is used in this class from the beginning, and as the pupils are never without oversight, keeping time becomes natural.

In this class the pupils do all technical work and memorizing on a clavier without tone, so there is no danger of playing by ear. Thus "playing on the piano" becomes a pleasure, and not dreaded practice.

In the usual method pursued, the worst feature is the one-sided musical education obtained even under the best of circumstances. Some pupils learn to read and have poor execution. Some execute well and cannot memorize. Some memorize and cannot phrase. Few know anything about the meaning of musical terms, phrasing, writing, theory, or harmony, all of which are in this class taught from the beginning.

In the preparatory class the pupils have finger gymnastics, time beating and note writing every day, with a few minutes only at the clavier.

The advanced classes study harmony, musical history, &c., in connection with the studies already named.

At the clavier the pupils practice exercises, scales, reading lessons, reviews, new compositions, &c.

All pieces memorized are drilled on the piano by the director, every pupil having a stated time for such drilling.

No pupil is taken for less than a whole period.

Pupils may take two periods if they wish.

Although the class was originally started for children, pupils of any age from six to fifty-six are accepted, the older pupils usually preferring to come in the morning or the fourth period.

RECITALS AND MUSICALES.

All pupils are expected and encouraged to play at recitals, because by so doing they gain repose and confidence, besides giving pleasure to parents and friends.

Frequent recitals are given for this purpose.

Musical socials are given at the conservatory to enable the parents and friends to become better acquainted with the teachers and the method.

TEACHERS' CLASS.

During the past few years our phenomenal success has attracted the attention of hundreds of teachers, in most

under the supervision of the assistant director. The enthusiasm manifested by the members of this class has proved conclusively that it is a success.

RICHARD ARNOLD.

RICHARD ARNOLD'S name has long been associated with the best music that has been presented in New York for the past thirty years. He is a violin virtuoso of



RICHARD ARNOLD.

New York.

more than ordinary ability, having been a member of the Philharmonic Society since 1877. He was elected a director of that body in 1878, and has been actively connected with it ever since.

direct transmission. When a boy he studied violin and piano, but, as his voice developed, turned his attention to the study of vocal art. Of the quality of his voice it is difficult to write without seeming to employ the language

THE MUSICAL COURIER.

of exaggeration. It is powerful, resonant, yet mellow and pathetic; he sings always with intelligence and clear enunciation.

Some of his recent successes were as follows: New York State Music Teachers' Association, Albany; Maine Festival; Metropolitan Opera House, when he sang these numbers: "Holder Abendstern," Wagner; "Thy Beaming Eyes," MacDowell; "Heldenlied," Schumann. Some of



JULIAN WALKER.
New York.

his coming engagements are as follows: Montreal, Canada, "The Messiah"; Philadelphia concert, Pittsburg Philharmonic Society, Apollo Club, Chicago; Brooklyn Institute, Cincinnati concert, &c.

As further evidence of his success we append several press excerpts:

Julian Walker, of New York, sang a group of three songs (Schubert, Schumann and Wagner), and the enthusiastic demonstration at the conclusion of his solos left little question of his popularity with his audience. Besides possessing a robust voice of intense feeling, genuine power and breadth, Mr. Walker has a magnificent presence; recalled several times.—Albany (N. Y.) Argus.

A profound effect was created by Julian Walker's rendering of "O du mein holder Abendstern," from "Tannhäuser." Mr. Walker possesses a rich baritone voice of much depth and resonance and purity, and all three qualities were manifested last evening in the highest degree. The heartiest applause greeted Mr. Walker, and he obligingly responded with encores.—Jersey City News.

GOOD NEWS TO SINGERS

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IN music, as in all branches of education, advancement is the natural outcome of deeper study; as the general public becomes better educated in music, and as more difficult music is constantly being introduced in our churches, the singer must necessarily be a better equipped musician than was the case when simpler music was sung. That former methods of sight singing are inadequate to the needs of the present is evident. The great need of the singer of to-day is a thorough theoretical education in music, which requires a course of study entirely distinct from that of tone production and execution. That this branch of study is too often neglected is partly due to the lack of suitable text books upon the subject. There are many books written, but the scientific facts are so presented that they seem uninteresting and dry. It is possible to make the science of music one of the most pleasing studies. The Woodruff method of sight reading is founded entirely upon the science of mu-

sic, and is the most scholarly and at the same time the most interesting method now before the public.

Woodruff's "Comprehensive Music Course," containing the method of sight reading (and a great deal more), is divided into two parts or sections. Part I. contains the method of sight reading, and Part II. contains the study of chords. As a preparation to the deeper study of harmony it is of the greatest value, and to the student who does not care to study farther it insures a knowledge of the construction of simple music which will be a great help in future work. The only originality the author claims is in the method of applying the science of music to sight reading, and the tabulated analyses of intervals, chords, &c. These tables are a conspicuous feature of the entire book. In arrangement the subjects are carefully graded, and each is contained in one chapter. The chapters are arranged according to the methods pursued by the best authors of the most recent text-books upon other subjects, as follows: First, the statement of the subject in short paragraphs, then a synopsis of the chapter, followed by a tabulated synopsis; a list of questions, followed by suggestions for written work, completes the chapter. The pupil who so desires can educate himself in music and apply his knowledge to any department, as the course applies to all. Everything is taught from a psychological standpoint, and the inventive talent of the pupil is encouraged from the first lesson. Monotony is fatal to interested study, and therefore is carefully avoided throughout the book.

It is indeed gratifying to Miss Woodruff to know that leading musicians approve of the proposed movement toward a more scientific method of sight-singing than any heretofore presented to the public. That the method is fast becoming popular is evidenced by the large number of copies of the "Comprehensive Music Course" which have already been sold at advance sale, and that the directors of several leading music schools are considering the advisability of adopting the book as a regular text book. May the new year bring success to this and all other efforts for the advancement of music in America!

EMILY M. BURBANK AND FLORENCE MOSHER.

MISS BURBANK and Miss Mosher have returned to America after an extended tour of Europe, made in the interests of their combined National Music-Lecture recitals, during which they obtained much interesting material gathered in the countries in which they sojourned.

The object of these lecture-recitals is to draw attention to the significance of the national music of Russia, Poland, Bohemia, Hungary and Scandinavia, particularly that written by modern composers.

The lectures include a piano recital which presents unique programs, containing many compositions new to the public.

A careful study of national opera, concert, songs, dances, rustic festivities and home life made in each country finds expression in these lecture-recitals. Representative musicians have been personally consulted, and the authentic interpretation compositions obtained from the composer.

While in Russia Miss Mosher met Lessenko, who has edited a most valuable collection of folksongs and dances, and woven many of them into his own compositions. He was greatly interested in these National recitals.

In Bohemia Fibich, the composer (and dramatic director of the National Opera), heard Miss Mosher play his compositions, and pronounced hers "an ideal interpretation."

Zelenski was sought out in Poland because ranking first as a composer. He has written several operas and sixty songs, and his position in Polish music is what Grieg's is in Norway. M. Zelenski is director of the Cracow Conservatory, where Paderewski, Josef Hoffman and Szoumowski studied. He has engaged Miss Mosher to play with orchestra in Cracow next spring, and also requested her to play her Polish program—no small compliment coming from the first composer of Poland.

The recital programs include such names as Glinka, Cui, Balakireff, Rimsky-Korsakoff, Rachmaninoff, Lessenko, Tchaikowsky and Rubinstein (Russia); Chopin, Moniuszko, Zelenski, Paderewski, Leschetizky (Poland); Grieg, Sinding, Schytte (Scandinavia); Smetana, Fibich, Dvorak (Bohemia); Erkel, Danko Pista, Liszt (Hungary).

As showing the great interest and success of these lecture-recitals, we append several press extracts from well-known European and American papers:

Two American young women of distinction are sojourning in this city in order to study the life and particularly the music of our people. The illustrious guests, Miss Florence Mosher and Miss Emily M. Burbank, will remain at Szegedin to witness our national Easter fête, as well as to study more thoroughly Hungarian music in the most Hungarian city. It is the aim of their trip to collect material for their future lecture-recitals.—Szegedin Hirado, Hungary, March 28, 1899.

An interesting lecture-recital of Russian music was given at Steinway Hall by Miss Burbank and Miss Mosher. Miss Burbank gave a brief sketch of the history of Russian music, to which she added some biographical remarks. Miss Mosher, who is a clever pianist, played the compositions of various Russian composers.

The musicians dealt with yesterday included the operatic composer Seroff, the realist Moussorgsky; Borodin, famous as a scientist and a symphonist; the mighty Tchaikowsky, Rachmaninoff and Rubinstein. * * * The idea of giving these lecture-recitals is distinctly good.—The Morning Post, London, June 17, 1899.

We have mentioned the names of two Americans, Miss Emily M. Burbank and Miss Florence Mosher, who are spreading the knowledge of Russian music in foreign countries by means of an original combinations of lectures and piano recitals. Since then they have made a tour in Russia. On June 16 they gave here in London, in Steinway Hall, their lecture-recital of Russian music before a good audience, which appreciated the brilliancy of the pianist as well as the graceful and interesting comments of the lecturer.—Felix Volkhovsky, Free Russia, London, 1899.

The third national music lecture-recital by Miss Burbank and Miss Mosher was given in Steinert Hall yesterday afternoon before an excellent audience. The subject was "Scandinavia." * * * As in the preceding lecture Miss Burbank gave an edifying account of the national characteristics of the people under discussion and of the scenery and conditions among which they lived. * * * Miss Mosher's performance of the music sustained the fine impression she made at the earlier entertainments as a skilled, thoughtful and intelligent artist, possessed of keen musical instinct and a marked and interesting individuality.—B. A. Woolf, Boston Herald, January, 1898.

Miss Emily Burbank and Miss Florence Mosher gave the first in their course of national music lecture-recitals in Steinert Hall yesterday afternoon before a large and appreciative audience. * * * Miss Burbank gave a very clear account of how the history of the Russian empire and the conditions of life in that country have influenced the character of the national folk-music, and went on to show how the present schools of Russian composition had made that folk-music the basis of their work. * * * Miss Mosher played the selections on the program in a way to make them genuinely enjoyable. She plays with marked musical feeling and intelligence, knows just where to throw her weight in matters of expression, and is an artist of most decided talent.—Apthorp in Boston Transcript, January, 1898.

AUGUST WALTHER.

AUGUST WALTHER, pianist and composer, whose "Hiawatha's Wooing and Wedding" was first presented to the American public by Seidl, is a Brooklynite by birth.

His youth was passed partly in Europe and partly in this country, his education completed in Stuttgart and Frankfurt-on-Main. Mr. Walther's nature is contemplative, with the nervous energy of the American, a union of forces which has made him a successful composer. He has not had to wait until middle life for recognition as a musician, for his earliest efforts at teaching were singularly successful, and he had the happy fortune to be free from the strain of necessity. But long before he became a teacher he had traveled over Europe and laid the foundation of that broad and catholic spirit which makes him to-day the chosen friend of earnest and thoughtful people. During these years of travel Mr. Walther collected a fine library of musical works



EMILY M. BURBANK AND FLORENCE MOSHER.
New York.

and made the acquaintance of the leading musicians of the old country.

His popularity as a teacher is based on his ability in the art of imparting his knowledge. Those who have gained their musical education from him are among the best pianists of the day. He has composed much, his "Hiawatha" Symphony being his most important work. Mr. Seidl produced two movements of this symphony at a Seidl Society



Alexandre Pettschmitz

concert in Brooklyn, and subsequently gave the whole work. At the summer concerts given by the Seidl Society at Brighton Beach Music Hall within a few months he played the symphony four times. It has been played by other orchestras, and warmly praised at each hearing. Last season it was performed three times at the summer concerts given by the Kaltenborn Orchestra.

Mr. Walther has written a number of string quartets which have been heard in various cities with unvarying success. Recently two of his quartets were performed by the Kaltenborns at Mendelssohn Hall. At this concert Mr. Walther, assisted by one of his most promising pupils, played four movements from "Hiawatha," arranged for two pianos. The two performers were recalled five times by the enthusiastic audience.

A few days ago Conductor Koemmenich performed for the first time, at his concert in Brooklyn, "A Scene from Sleepy Hollow, Catskill Mountains," with great success, the orchestra joining with the audience in manifesting its approval.

Mr. Walther is heard at his best in Beethoven, as was proven at his Beethoven piano recital, given recently at his studio in Carnegie Hall. He is thoroughly conversant with all the moods of the great master.

In 1891 Mr. Walther was called upon to organize the music department of the Brooklyn Institute of Arts and Sciences, and the department soon had over 2,000 members.

Few musicians have had the advantages of ease and leisure that have been Mr. Walther's, and few have so wisely used their privileges. An industrious worker, a hard student with an aspiring mind, he is living his kind and helpful life to advance the noblest ends, and blessed with the warm friendship of a circle that includes the best musical, artistic and literary minds of the day. He has but entered upon his career as a composer, and his future promises much to the cause of music.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING

AND

SCHOOL FOR PIANO AND VOCAL CULTURE.

THE Messrs. Ferdinand and Hermann Carri, directors of the Institution, are too well known by the musical public to require a detailed comment. It is sufficient to say that they have done very much to advance musical taste in New York city for a number of years past. Their concerts are recognized as one of the features of the musical life of the metropolis, and their performances have been paid tribute to by the leading papers in the capitals of Europe as well as by the leading papers of this country.

Ferdinand Carri, the director of the violin school, is recognized as a master of his instrument. Mr. Carri is not only an eminent virtuoso, as his large repertory meets with



AUGUST WALTHER.

New York.

the highest expectations and contains all the prominent works of violin music of modern and classic times, but he is also an excellent musician and composer. His original compositions for the violin, his transcriptions, his technical works and his cadenzas for the violin concerto by Beethoven and for the two great concertos by Paganini, which

are full of stupendous difficulties, are the works of a thorough musician and sound knowledge.

In his performances Mr. Carri's playing is principally characterized by technical mastery, broad, sonorous tones, combined with excellent musical conception. His intonation is immaculate, even under the most trying exactions, and he knows how to preserve all the purity of his tone, even in the most intricate double stopping and in passages in full harmony.

Among his principal works for violin are "Hommage a Paganini," Fantaisie for Violin Alone, "Elfentanz," Concert Etude in Thirds, Transcription of Chopin's Nocturne in E flat and Schubert's "Ave Maria," "Six Divertissements," "Special Exercises" for the development of the mechanism of the left hand and the flexibility and freedom of the bow arm in legato playing, "Daily Studies for the Virtuoso" and 240 technical studies for the development of the higher virtuosity.

Hermann Carri, the director of the piano and vocal school, holds an equally high place as a master, whose system of instruction has been highly praised since this school was inaugurated. He is not only an eminent artist, but also a composer of repute. Among his many vocal compositions are a number of songs entitled "The Language of Flowers," "Thou Lov'st No More," "The Young Indian Maid," "Then First From Love," of which THE MUSICAL COURIER some time ago, in an analytical review, speaks:

"These lyrics with English and German words are among the best that have been received of late for review, and are therefore entitled to mention here. Myriads of others must be passed by in silence, having no just claims on reviewers for notice, because unworthy of public attention.

"The Language of Flowers" ('Blumensprache') is a passionate love song in which the singer is provided with a fluent and continuous melody that delivers the poetry and sustains the interest well. It rises in pitch, in intensity and general warmth, until chief emphasis is reached. In no case is the singer balked and made to pause in the utterance of his many thoughts and tumultuous emotions should the composer think of some little favorite harmonic phrase, and insert it for the piano. Such instrumental insertions often seems to be most aggravating intrusions rather than welcome digressions.

"Thou Lov'st No More" ('Du Liebst Nicht Mehr') is in a sort of ballad style, but it soon appears to be far removed from the modern sentimental drawing room ballad, from the strength of the music and the ultra freedom claimed for the vocal melody.

"The composer shows himself as one completely emancipated from academic restrictions, for his phrases sometimes show somewhat unbridled progressions.

"This sense of unconstrainedness helps greatly to intensify the passionate moods revealed. In one place the melody employs the following notes in ascending order: E, F, A flat, C flat, G, which students of a harmony class would be somewhat puzzled to work into four part harmony, but here they are treated with good grace."

Besides these vocal compositions, Hermann Carri has written a number of works for chamber music, among which are his well known F minor Quartet, op. 30, for piano, violin, viola and violoncello; his Quintet in A major, op. 32, for piano, two violins, viola and violoncello, both of which have been performed with decided success; a number of piano works, "Gavotte Antique," "Trois Morceaux Romantiques," "Valse Caprice," Three Etudes de Concert, "Special Scale Exercises," two operas and a number of vocal studies, the most important of which are twenty-four Vocalisen Studies, which are invaluable to the vocal student.

The high musical standard of the Messrs. Carri's institution, and the long established artistic reputation of these gentlemen as virtuosi and instructors, are sufficient to guarantee to its pupils a complete musical education.

Opportunities are offered to advanced students to obtain practice in vocal sight reading as well as practice in ensemble playing, such as sonatas for violin and piano, trios, quartets, quintets, &c., and thus become familiar with the vocal and chamber music works of the great masters of the ancient school, as well as of the modern living composers.

Monthly public concerts are given every season by the directors, Messrs. Ferdinand and Hermann Carri, at Chickering Hall, and musical soirées and recitals take place at the institute which give the students a great opportunity to hear and become acquainted with the instrumental and vocal works of the great masters, from Palestrina, Corelli and Bach to the best composers of the present day.

The great success which has been achieved by the Messrs. Carri since their school was inaugurated, the admirable artistic results their pupils have attained and the great number of remarkable clever artists who have received their musical education at their institute, and who have been brought before the public, place the New York Institute for Violin Playing and School for Piano and Vocal Culture at a standard equal to any of the foremost schools of its kind in Europe.

JACOBY IN CHICAGO.

AT the Apollo Club concert in Chicago on December 11 Mrs. Jacoby, the contralto, sang the Delilah in Saint-Saëns' "Samson and Delilah," which was produced on that occasion. The work proved to be of great interest and the press devoted considerable attention to the production. The daily papers devoted much space to criticisms on Mrs. Jacoby's singing, and the style in which she was



JOSEPHINE JACOBY.

New York.

criticised is herewith reproduced as an evidence of the manner in which her reading of the difficult role was accepted by Chicago:

"... M. Gauthier has been heard in French opera, and the public naturally expected a fine interpretation of Samson, but to the majority Madame Jacoby was a surprise. She has sung in this city upon other occasions with success. Last night she scored more than a success, and with Gauthier carried the honors of the performance. Her voice was at all times satisfying in quality, power and compass, and her musical feeling was rightly and judiciously used. * * * Times-Herald, December 12.

The part of Delilah was accorded really fine interpretation by Madame Jacoby. This is a taxing role, the singer having practically no rest from the time of her entrance in the middle of the first act to the conclusion of the second. Throughout all this long interval Madame Jacoby maintained a spirited performance, giving her more important numbers with a breadth and dramatic force which were deeply impressive. She has a voluptuous voice, steady at all times, and fully equal to the imposing climaxes with which this part is invested. Her lower tones are particularly rich and her upper register is of an intensely passionate quality. She gave the beautiful and familiar aria, "My Heart at Thy Dear Voice," with excellent finish, arousing the audience therewith to enthusiastic applause.—Chicago Tribune, December 12.

Madame Jacoby was apparently at her best and made an admirable Delilah. That a singer trained to oratorio and the concert stage should not have exhausted the possibilities which the part offers for intense and dramatic singing was perhaps to have been expected. She sang throughout, however, with a warm, liquid tone of considerable volume.—Chicago Record, December 12.

Josephine Jacoby gave a beautiful interpretation of the aria, "My Heart at Thy Dear Voice," a favorite concert number, and in the scene with the High Priest showed strong dramatic feeling. Her voice is a mezzo-soprano of great power and sympathetic quality.—Chicago Chronicle, December 12.

Madame Jacoby was a convincing Delilah, and her singing was impressive, intelligent and artistic.—Chicago Evening Post, December 12.

SIGNOR A. CARBONE.

SIGNOR A. CARBONE, one of the most successful opera artists, began his career of nineteen years in Genoa, Italy, his birthplace. His rise was rapid, and at the age of twenty-four years he was already one of the most successful actor-artists in Europe.

He sang at the principal opera houses, such as Milan, Rome, Florence, Barcelona, Moscow, Paris, London, &c., and came to America under contract with Strakosch, later with the Etelka Gerster Concert Company, and at the Metropolitan Opera House in 1887.

Abbey, Schoeffel & Grau re-engaged him for several seasons, his connection continuing until 1898-99; perhaps his best remembered successes were those of Beckmesser

and Doctor Bartolo, proving him a most clever singer and actor. While filling operatic engagements his spare time was taken in giving vocal lessons, and he is at present one of the most successful singing teachers in New York.

His success in voice placement is such that all his pupils are enthusiastic over his practical method, his specialty being repertory, mise-en-scène and stage practice, with which he is very busy at his large and well-appointed studio, 144 Fifth avenue.

MRS. W. E. BEARDSLEY.

THIS well-known pianist and teacher was originally a pupil of S. B. Mills; later five years with Joseffy, studying mainly repertory, but for some time past she has made a specialty of teaching, and her success is best attested by the pupils who come to her studio, at the Knapp Mansion, Brooklyn, N. Y.

Perhaps one of the chief aids to her success as a teacher came in the form of letters of recommendation from such authorities as Mills, Joseffy, Theodore Thomas, and Charles F. Tretbar. She had previously gained an enviable reputation as a pianist by playing with the Thomas Orchestra and various other high class affairs in New York and Brooklyn.

Concerning her recent appearance as solo pianist at the Cælia concert a local paper said as follows:

"Mrs. Beardsley displayed admirable delicacy of touch and a sympathetic appreciation of her task in the interpretation of selections from Chopin and Sinding."

This paper at the time said:

"The evident favorite of the evening was Mrs. Beardsley, whose playing of the Chopin Etudes was refreshingly clear and effective; in response to insistent applause she added the Bach-Heineze 'Loure,' done with dainty grace and clarity. The Sinding 'Fruehlingsrauschen' was played with temperamental effectiveness, and the audience were not to be appeased with anything less than an encore piece, 'Warum?' by Schumann."

Of her new studio, at the Knapp Mansion, the *Eagle* said:

"Mrs. Beardsley, whose program, given at the Hotel St. George, served to once more call attention to the artistic standard of her work, has opened a studio at the Knapp Mansion. Her methods as a teacher are modern, and her pupils display both intelligence and finish in their work. Later in the season a series of informal afternoon musicals will be held at the new studio, which should prove both entertaining and instructive."

"Little Constance Beardsley, who has the benefit of her mother's instruction, is attracting attention by her keen perception, as well as by her excellent playing."

Said the *Citizen*:

"The musicale given by Mrs. Beardsley was without question the most delightful given in this city in a long time. That Mrs. Beardsley has a host of friends was indicative of the many who were unable to gain admission."

The Brooklyn teacher is doing a grand, good work for the cause of true music.

FRANZ KALTENBORN'S POPULARITY.

THE popularity of this violinist and quartet leader is steadily increasing, as may be seen by the list of engagements he has filled in the past few weeks, and by those to follow. It is safe to say that there is no violinist in town in greater demand than Mr. Kaltenborn, and his popularity as a conductor is rapidly following that of Kaltenborn as a violinist. As the quartet is doing remarkably fine work, it is not to be wondered at that they are in such demand.

After closing a record-breaking series of 110 summer



A. CARBONE.
New York.

night concerts on October 15, October 18 found him the principal soloist and guest of the first musical of the season at the Hanover Club, Brooklyn. Then followed these engagements:

- Oct. 24—Wilkesbarre, Pa., quartet.
- 25—Gloversville, N. Y., quartet.
- 26—Trenton, N. J., quartet.
- 27—Norfolk, Va., quartet.
- 31—Orange, soloist.
- Nov. 3—Orange, quartet.
- 5—Conductor, orchestral concert, Carnegie Hall, New York.
- 12—Conductor, orchestral concert, Carnegie Hall, New York.
- 14—Holyoke, quartet.
- 15—Mendelssohn Hall, N. Y., quartet.
- 19—Conductor, orchestral concert, Carnegie Hall, New York.
- 20—Worcester, Mass., quartet.
- 21—Northampton, Mass., quartet.
- 22—Rutland, Vt., quartet.
- 23—St. Johnsbury, Vt., quartet.
- 24—Little Falls, N. Y., quartet.
- 25—Conductor, St. Mark's Hospital concert, Metropolitan Opera House, New York.
- 26—Conductor, Carnegie Hall concert, orchestra.
- 27—Norwich, Conn., quartet.
- 28—Jersey City, quartet.
- 29—Columbia Club, New York, quartet.



FRANZ KALTENBORN.

- Dec. 1—Mendelssohn Hall, New York, quartet.
- 3—Afternoon, Crescent Club, Brooklyn, quartet; evening, conductor, Carnegie Hall orchestral concert.
- 4—Plymouth Church, Brooklyn, solo.
- 5—Chickering Hall, quartet.
- 7—Mendelssohn Hall, quartet.
- 8—Hoboken, Werschinger concert, solo.
- 9—New York Athletic Club, quartet.
- 10—Afternoon, Crescent Club, Brooklyn, quartet.
- 11—Morning, Bagby's Morning Musicales, Waldorf Astoria, quartet; evening, Utica, quartet.
- 12—Apollo Club, Brooklyn, quartet.
- 13—Naugatuck, Conn., quartet.
- 14—Montclair, N. J., quartet.
- 15—Columbia University, Teachers' College, solo.
- 16—Boston, quartet.
- 17—Afternoon, 3 P. M., New York Athletic Club, quartet; afternoon, 5 P. M., Crescent Athletic Club, Brooklyn, quartet; evening, conductor, orchestral concert, Carnegie Hall.

Dates booked ahead for the quartet are the Sunday afternoons at the New York Athletic Club (a new feature of the club, which Mrs. Kaltenborn has succeeded in persuading the entertainment committee to try, and which has turned out to be a great success), and at the Crescent Athletic Club, Brooklyn.

In January the quartet will appear in Orange, Newark, Elizabeth, Westfield, Glen Ridge, Passaic, Englewood, Albany, and numerous other times in New York and Brooklyn. On January 16 Mr. Kaltenborn will conduct a large orchestral concert at the Academy of Music, Brooklyn.



FRANK SEYMOUR HASTINGS
THE AMERICAN COMPOSER.

THE MUSICAL COURIER begins with this issue a series of brief mention of the compositions of Frank Seymour Hastings, with a "first page" in reduced fac-simile of each composition under consideration.

A word as to the composer, and it was only by dint of much persuasion that even this much was extracted from the modest man, who, although a business man first of all, is yet winning honors as a composer.

Impelled by an irresistible inclination in earliest youth to cultivate music, young Hastings began playing the organ. Friends urged him to study the technic of composition, and he applied himself with characteristic energy. He studied voice also, and the result is a command of the technic of composition and thorough understanding of the possibilities and limits of the human voice far beyond most composers.

Below we print the first page of his most popular song, "A Red, Red Rose," words by Robert Burns, a song heard throughout the length and breadth of the land. Published less than two years ago, it has sold by the thousand, and this is due to its intrinsic merit—for such a thing is not to be crammed down the throats of the public, or rather, of the singers. The writer has seen programs containing this song from Chicago, Cincinnati, Cooperstown and all sorts of villages and cities of the East. It is sung much by Tom Karl, Heinrich Meyn (to whom it is dedicated), Mrs. Gerit Smith, Robert Hosea and other well-known professionals, and this is surely the warmest kind of a recommendation.

Of fluent melodiousness, with a playable piano part, it reaches a fine climax on the words

And I will come again, my love,
Though 'twere ten thousand mile.

It is to be had for high or low voice, and makes an effective encore number.

IN REVISION WITH

A Red, Red Rose.

(Gloss-Soprano, or Baritone.)

Words by

ROBERT BURNS

Music by

FRANK S. HASTINGS

Value.

Piano.

Moderate movement.

My love is like the

red, red rose, that's new

ly sprung in

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THE OPERA.

"Romeo and Juliette."

It is rather unfortunate that Gounod's weak and insipid "Romeo and Juliette" should have been selected as the initial opera of the season, when its success heretofore has depended upon the popularity of the singers rather than the excellence of the work.

Perhaps it is an inexpensive opera to produce. It certainly was set forth inexpensively enough on Monday evening. The scenery was poor, the costumes far from bright and the cast, with the exception of Edouard de Reszké, contained no stars of the first magnitude.

Where shall we begin? Shall we start with the bone and sinew, the very framework of the musical edifice, the orchestra? This was ragged, jolty and jagged. It seemed to be impossible for Mancinelli to do anything with it. The lack of delicacy and grace in the rhythms was most noticeable, and in the opening ball scene it was as common as a Coney Island orchestration.

Isn't it rather strange, considering the attention and care given to the stage setting of the Wagnerian operas, that any old painted canvas will do for the other works? In the matter of furniture the noble houses of Verona would seem to be somewhat bare. The scenery seems to be an heirloom in various noble families. It is not uncommon to find "Rigoletto's" Duke of Mantua and Capulet occupying the same palace, which was bequeathed to or inherited from (we are not sure of our dates) "Don Giovanni."

With regard to the stars, Eames is enough to kill any first night, and Alvarez is a very good man to help her. Was ever anything so cold as Eames' Juliette? But perhaps this is to be forgiven when we consider her Tannhäuser-Romeo. Where were the youthful lovers? Where were the tenderness and glamor of the balcony scene?

Juliette, as a bud being introduced to society, had none of the freshness and youth of dawn, and her waltz, with all its opportunities, scarcely roused a ripple of real enthusiasm in the audience. It was neither joyous nor rhythmical. Eames took some liberties with the score, noticeably in the madrigal with Romeo.

The much heralded Alvarez was a keen disappointment. The ardent Romeo was lacking, and in his place we found a tenor from the Wartburg, both in method and appearance. He was often throaty and not seldom out of tune. He gave Juliette good cause for jealousy by dividing his attentions between herself and the audience. Perhaps it was natural that he should be anxious for applause on his first appearance, but he rather overdid it at the conclusion of his cavatina, "Ah! lève-toi soleil," when down at the footlights he emitted what we may call his B de poitrine with appealing, outstretched arms for many seconds to the audience, and was duly rewarded. He is active and lissome.

His calisthenics before Juliette's balcony for eight bars were exceedingly interesting, if not clear of purport. In Act III, on the occasions when he was exiled and when he took leave of Juliette he stampeded himself with great effect. We wondered if the band of Young Pilgrims was waiting outside. The grouping of the figures during the marriage in profile greatly reminded us of the kneeling statues upon the top of old sarcophagi.

Mr. Jupiter-Tonans-Plançon-Capulet sang with his accustomed unctuous correctness and acted with his old Olympian dignity. In his opening song he was occasionally ahead of the orchestra (or was the orchestra a note behind him?). He seemed to be oblivious of his guests, as his invitations to dance were addressed largely to the audience. The guests were so disgusted that they abruptly left without repeating his words in chorus, as demanded by the score.

Mr. Mercutio-Illy, who made his début, fully justified his name. Perhaps he was nervous—at any rate our grief at his death was not inconsolable. Olitzka as Stephano was all gulp and gurgle, and made us regret Mantelli's cold. The Duke's bearing and address were such that one can easily understand how the Montagues and Capulets would despise his dueling decrees.

On the whole, the audience was exceedingly cold. Its only genuine enthusiasm was sadly ill-timed, as its applause must have disturbed Edouard de Reszké's devotions when the curtain rose on the third act, and discovered him devoutly on his knees. By the way, he had been apparently promoted from a cell to a cathedral. He was impressive, and his voice has lost nothing of its charm since he was here last. He is still an idol of the public.

Mlle. Bauermeister, of course, acted and sang with her accustomed certainty. Indeed, she was the prima donna of the evening. The chorus sang fairly well, especially when unaccompanied.

Turning to the costumes, the ballet was absolutely pitiful, and it was very sad to see some of the "Cavalleria Rusticana" girls bewailing the death of Tybalt, who, by the

way, wore on his breast the royal lilies of France, while Count Paris (unnamed on the program) somewhat resembled a Tartar chief. The Duke looked like a provincial alderman.

This performance has been extolled as being one of the largest on record in attendance. As a matter of fact, the balcony might have accommodated a considerable number of people, who were apparently unwilling to pay for hearing Eames and Alvarez even in an opening performance, which was really more on the level of a Saturday night's performance than an opening night.

Frances Saville Here.

FRANCES SAVILLE, the soprano, arrived on the Kaiser Wilhelm der Grosse yesterday.

She will be heard in concert under the management of Victor Thrane.

Anton de Kotski Dead.

THE pianist, Anton de Kotski, died in St. Petersburg on December 8.

Henderson Lecture.

At the next lecture of Wm. J. Henderson at the New York College of Music, on the "Classic and Romantic in Piano Music," Miss Florence Terrel will illustrate at the piano.

Miss May Hamilton.

Miss May Hamilton, the Canadian representative of THE MUSICAL COURIER, is at present at The Gilmour, Ottawa, Canada, engaged in work for THE MUSICAL COURIER in that section of the Dominion. She will next visit Montreal.

Miss Siemens at Widner's.

Miss Frida Siemens played on Tuesday night with exceptional success at a musical at the house of P. B. Widner, the railway magnate. Miss Siemens will give a recital in New York at the Waldorf-Astoria in February, and also one in Boston.

Music a Rebours.

The Abbé Pichot proposes to give us a new musical pleasure. Sing or play a piece of music into a phonograph, and then turn the instrument the wrong way. The piece is played from end to beginning. You hear the chords resolved from consonance to dissonance, "in which the ear takes special pleasure. Listen to Beethoven played backward, and you will hear quite unexpected combinations." He adds that Wagner sought inspiration by a similar process, by playing Mozart on a piano out of tune.

Bloomfield-Zeissler.

Mrs. Fannie Bloomfield-Zeissler, the eminent piano virtuoso, has decided to cancel all her engagements in Europe this season in order to be with her youngest son, whose health is in such a condition that his mother does not wish to be separated from him at present.

She will play in this country such engagements as are compatible with the eminent position she occupies in the musical world. Mrs. Bloomfield-Zeissler recently played at a concert of the Standard Club, of Chicago, and also at two concerts of the Boston Symphony Orchestra in Boston, December 1 and 2.

Georg Schumann.

The sonata evenings which Musikdirektor Schumann has arranged for the Künstlerverein are interesting not only musically but historically. They comprehend the performance of all the sonatas of Beethoven and thus exhibit the development of the master, quite apart from the artistic execution of these unique works. Schumann understands how to comprehend each movement in its own particular individuality, and how to execute it clearly in the finest nuances, so as to delight the audience. The audience listened breathlessly, and to many who had themselves played the sonatas, it was to a certain extent a revelation, which first revealed their beauties.

In the second concert the grand sonata, E flat major, op. 7, was given. With what delicacy did Schumann render this elaborate work, what warmth of expression did he not display in the noble Largo! Then followed the three sonatas, op. 10, E minor, F major and D major, and here we found throughout the same wonderful interpretation which can only exist from an harmonic collaboration of spirit and temperament, based on a thoroughgoing study of the intellectual content of the composition. The audience followed the performance with the greatest interest and did not withhold its applause, so that the charming finale of the F major Sonata had to be repeated.—Bremer Courier, November 21, 1899.

Mme. Von Klenner's Musicales.

AT the December musicale which Mme. Katharine Evans von Klenner gave last Wednesday afternoon, that successful and highly gifted teacher presented pupils in the various stages of voice culture.

In each case the Viardot-Garcia method, of which Mme. von Klenner is the authorized representative in this city, was illustrated to the satisfaction of all intelligent listeners. The young girl, of very slight physique, with a voice correspondingly small, showed during the afternoon what could be done after a quarter or six months' instruction under a conscientious and able teacher. All of the numbers upon the program were received with hearty and yet discriminating applause.

The musicale was opened with a trio, "The Lovely Rose" (Hermes), and this was sung with fine shading and phrasing by the Misses Ames, Densmore and Delafield. Miss Ada Lohman sang the first solo, "Sunrise," by Wekerlin. This young woman's voice is a lyric soprano, and she uses it with ease, and stands and sings like a true artist. It's encouraging when a beginner is free from affectation and exaggeration.

Mrs. Katherine S. Bonn, a mezzo-soprano, sang delightfully a group of Rubinstein's songs—"Die Thräne," "Es blinkt der Thau" and "Geldt-vollt-mis-zu Füßen."

"Spring Is Here," a pretty ballad, by Edith A. Dick, was prettily sung by Miss Mabel A. Porter, a young woman with an excellent soprano voice. Miss M. M. Parker, another excellent soprano, gave "Reine Topaze," by Massé.

The next pupil introduced by Madame von Klenner was Miss Grace Ames, who possesses a rare dramatic soprano voice.

Among the younger women now studying under Madame von Klenner, Miss Ames is the most promising. The splendid manner in which she rendered "Mia Picerella," by Gomez, put to shame some artists of great reputation.

Miss Antoinette Huncke, one of Madame von Klenner's Brooklyn pupils, sang nicely "Komm ein Schläuber Bursch," from Weber's "Freischütz." Miss Marion Mott, another Brooklyn pupil, sang Denza's "Girls of Seville" in a very sweet, sympathetic mezzo.

Miss Mott's solo was followed by a double trio, "The Roses That Have Bloomed," by J. Gall. The singers taking part were the Misses Travers, Keith, Knapp and Mesdames Bonn, Avery and Bulen.

Next the audience heard a dramatic number, "Il va venir," from Halévy's "La Juive." This was well sung by Miss Bessie A. Knapp, a dramatic soprano, who, by the way, holds a good choir position.

Mrs. Emma A. Bulen, another professional pupil, sang in a pleasing manner "Ah! Je veux baiser," from Auber's "Crown Diamonds."

One of the special features of the afternoon was the singing of the famous Strauss coloratura waltz, "Voci di Primavera," by Miss Frances Travers. Miss Travers' trilling was remarkably well done.

Miss Travers and Mrs. Bulen sang an arrangement by Madame Viardot of one of the Brahms dances entitled "The Gypsies."

Before the musicale Madame von Klenner made a brief address about the progress of some of the pupils. She referred especially to those who appeared at the November musicale and again at the December affair. Those in the audience who attended the musicale last month were invited to note the improvement, especially in the girls with small voices. It is this thorough and intelligent teaching of Madame von Klenner's that tells and accounts for the number of professional singers in the country today who studied with her.

Cincinnati May Festival.

Among the artists engaged for the Cincinnati May Festival are Sembrich, Schumann-Heink, Ben Davies and Bispham.

Season 1899-1900.

FANNIE
BLOOMFIELD-Zeissler

For Terms and Dates

APPLY TO

ALINE B. STORY,

356 La Salle Avenue, CHICAGO, ILL.

From Paris.

PARIS, November 20, 1890.

"PROSERPINE."

A FEW weeks ago an outline was sent showing that the opéra comique of this name, written by M. Saint-Saëns, was not based upon the mythological legend, but upon a story written by August Vacquerie and dramatized by the late Louis Gallet.

It was first presented to the public under the direction of the late M. Carvalho, with Madame Salla, a pupil of Marchesi, in the title role.

The plot is laid in Italy in the sixteenth century, in Rome in fact, where Proserpine was a leading courtesan of the time.

The opera contains four acts, the score has 234 solid pages of the ordinary book score size. The costume director of the original, by the way, was a man by the name of Th. Thomas.

The first act has ten scenes, the second four, the third seven, the fourth three. In the first act Proserpine appears in all but two scenes, in the second not at all, in the third six times, in the fourth twice, or sixteen times during the evening.

There are ten leading personages in the play, of whom the gifted Roumanian Nuovina is Proserpine.

The first prelude has but two pages of a sort of réverie melody in single notes broken by chords and again melody continued with bass tremolo, arpeggio, &c., in C and D sharp, a scale in A leading into the first scene, the gardens of Proserpine, in D sharp.

Here several young Italians, Orlando, Filippo, Ercole and others are talking about Proserpine and dialoguing her praises, a trait of which is her capriciousness, her pride being that she could say to a marquis, "I love you almost as well as I do your valet."

It is also told how that for a month she has lived secluded from all, without explanation to any. The ensemble laugh, which is produced by the remark that perhaps she is in love, is silenced by the appearance of the young "queen" herself, who in fact has lost all her old time gaiety, and is sombre and pensive, if not melancholy.

In the same key and same movement Proserpine sighs to herself, "Sabatino not here!" The others group around proffering homage and rendering praise. She passes through their midst without reply.

Orlando, who seems to be the "Peter" of the group, insists for the others with ardor, in a solo in which he reproaches her for her frigidity at twenty years with so much beauty. He beseeches her to choose one from among them, if it be but to release the rest from this torturing suspense, a prayer in which he is joined by Ercole.

Like a litany, Proserpine but sighs in response, "Sabatino not here!" when all pass together back into the garden and to the key of C for the third scene.

Here two young men, Sabatino and Renzo, are talking, not about business but about a woman, and the woman is not Proserpine, for a wonder. The woman this time is Angelio, the sister of Renzo, whom Sabatino wants for a wife and whose hand he has just asked of the brother.

The brother, however, who has been the chum of the wooer, suggests ahem and aha, and that those who would pluck flowers must have clean hands, &c., and all that sort of thing. Sabatino, of course, is ready not only to wash his, but to cut them off, if need be, after the manner of men, "before" they have what they want.

He assures Renzo on the "honor of a soldier" that his past is now behind him, and he is now ever after a "changed man"; that as for Proserpine and her crew, indeed, he now hates them, and he will remain so, ah, indeed yes, he will remain so!

Renzo, with the wisdom of brothers whose turn it is to be "manly," is cynical and resistive. He suggests to his friend that hate is often close to love; also that one is often most fidèle to those who give most pain. He wants "proof," good Renzo does.

Sabatino tells him to just wait and see how he will treat the lady of his past the next time he meets her. It is a bargain, and thereupon the lady appears returning from the gardens.

Lover-like, the woman does not pretend to see Sabatino, but begins to thank Renzo for coming. Sabatino (aside) suggests, "You see she does not even see me when I am here." Renzo, skeptic, returns under his breath, "I doubt it," and Proserpine shivers, "His face is like ice!"

An agitated interlude still in C expresses the situation, and likewise the regathering around of other young men whom Proserpine, nervous and troubled, begs to go away and leave her air and place, or she must suffocate. She sends them all off, and a pretty pavane in the wings suggests merriment behind the scenes.

Scene 5 is a sort of sigh of memory and longing by Proserpine, broken by the voice of Sabatino speaking her name in the key of C. A change to F covers an affectation on her part of coldness. This he turns into sarcastic rillery, as of course he is there on purpose to make a quarrel and so to serve his purpose toward Angelio.

All of Scene 6 is the nervous, changeful growth of a

dispute as to real love versus that which is paid for, Sabatino pushing her to extremes while pretending to prevent her doing so with him. It ends in rupture and adieu, when Sabatino calls Renzo over and tells him he can see now for himself how things are. Renzo, kissing him on the back of the shoulder, calls him "dear brother!"

The changes are sudden but ingenious in C, F, E flat, D flat, B flat and again D to the recoil of Proserpine and Sabatino's return to Renzo in C as at the commencement. Scene 7 is a moment of indecision on the part of Proserpine between pride and humiliation, suddenly interrupted by a complete and rapid transition to Scene 8.

Here a servant pulls before Proserpine a ruffianly bandit, Squarocco, who has been caught in the act of breaking open her coffers. The valet is in blustering indignation, the culprit defiant and cringing in one. Proserpine sends the former about his business and addresses herself to the latter to his great astonishment.

She asks him whether he would not prefer a palace to a jail, luxury to starvation and pay from her to prisoner's chains. She tells him that she wishes him to be her company at a fête that evening, and that she has a mission which she wishes him to undertake, saying which she gives him her arm, and leading him before all the others presents him to them with seriousness and dignity.

This bizarre and vivacious colloquy takes place in A sharp and changes to a rollicking song by tenors and basses in B flat. "Proserpine nous délaisse, la traîtresse."

Forced impertinence, gaiety and defiance on the part of Proserpine and Squarocco pass on to a gracious invitation by the former to the entire company of followers to supper at the palace that evening.

On the way one of the party misses Sabatino, and in the gossip which follows it is disclosed that the cause of his absence is the girl Angelio, now living in a convent and whom he loves. Daft with surprise and horror Proserpine asks Squarocco if he is ready to give her proof of his devotion by accepting the difficult mission. The bandit replies that he was waiting for that; that he was too homely, she too beautiful not to have some exigence hidden in his good luck.

(The tramp is always a pretty good philosopher.)

She bids all be as gay as possible, if they want to please her. In the midst of the hilarity, the bandit comprehends what is wanted of him, and himself suggests that he is the man to do away with Sabatino, if she desires it. Rising she drinks to Squarocco, and with savage, abandoned fury launches them all into a dashing and spirited chorus in A flat 6-8 time, "Allons, à nous la grande orgie!"

A passionate and hysterical solo of Proserpine, expressing the exhilaration of despair, floats out upon it, and the curtain falls upon the first act.

A three-page prelude in F and 9-8 time, of great charm and simplicity, ushers in the scene at the convent which is to introduce the naïve Angelio. The inside of the convent garden is the scenery. There is an "Ave Maria" by the nuns in F. At its close, nuns, novices and girls group forward. The girls talk of cavaliers and marriage in B flat. Somebody asks Angelio if she loves. She replies that even if she did it would not do her much good, as her brother would never give his consent, and he was her keeper. A chorus replies that he could not be so cruel as to keep her locked up in that convent all her life. The clock strikes and the entire company glides off indoors. A nun retains Angelio, however, for her brother is there to speak with her.

All this is very beautifully and fitly spoken. It is perhaps one of the best hits of the opera. The brother and sister meet in C, after F of the last. He tells her he has come to take her away and the reason, and calls to Sabatino, who is conveniently near.

He makes his appearance and the girl gives an exclamation of surprise in a sudden B sharp. In F flat Renzo explains that here is a man who has actually seen the devil face to face and has been saved by her, that it is useless for her to ask any whys and wherefores further, as that is all she is going to know. He then gives the saved one permission to speak up for himself, when the latter changes the key to E flat, to tell the girl that she is his Past, which he calls a dream, his Present, that teaches him hope, and the divine Future which he dares to conceive.

Although in three flats this is the least flat of all the sentiments thus far uttered.

Renzo then encourages Angelio to say her say, which she does naturally, expressing all confidence, all love and a sense of all Paradise. Renzo practically says "Give her the ring," and blesses the children, when the three unite in a nice little song "The reality of my dream commences."

Arrangements are made by which Sabatino is to return home first, the brother and sister to arrive afterward, passing through the mountains in a carriage on the way.

Immediately troop up a body of pilgrims, beggars and so forth, who, with their habitual flair of a feast, come upon the scene just in time to get fed and to show off the winsome charity and white arms of the women, nuns, novices and girls, Miss Angelio among the number of course. The chorus of these mixed companies, one return-

ing thanks and another asking for prayers, and all generally content and generous, with a good march accompaniment in G and A, is attractive.

Renzo, always practical, urges dispatch and separation; Sabatino will linger longer to watch the charitable novice. While dallying, three sharps disappear and the bandit Squarocco bubbles up with enthusiastic praises of the nice new convent girl, saying he does not blame Sabatino and that Proserpine had cause enough to be jealous, beauty herself though she was. His enthusiasms, Sabatino's lingering adieus and Renzo's consolations to the girl lead back to the chorus of pilgrims, &c., which, with march accompaniments, recommences, to end with a grand finale and close of Act II.

A seven page tarantelle opens the third act, a gypsy encampment in the mountains, huts and dancing as scenery.

At the close Squarocco bursts in among the bohemians, to the great surprise of the band, who imagined him hanged long ago. He gaily tells them he was not born that way, and announces that he has a "job" for them to accomplish, for which they must move up into the mountains to a point designated. He has a "princess in tow," he says who can at least pay for cleverness.

Tenors, basses and bandit join in a chorus to sing "No matter what come, if only it be adventure." This ends in a sprightly "viva!" and, passing through another page of the prelude, presents Proserpine in costume of a gypsy, Squarocco admiringly regarding her, all in D sharp.

He tells her in Scene 2 that her best admirer would not recognize her; that she—but Proserpine wants to know (same old story) if he has seen Angelio, and if she is beautiful. He answers this with ardor till she stops him in a rage (always the same thing) and wants to know how he has managed, and when they, the brother and sister, will be here.

She insists that the party stop as they pass, and that she must see the girl alone. He arranges that there shall be an accident to the carriage, which one of his friends drives, and that the girl shall be seen and met and spoken to. An agitated, chromatic page in C announces that Proserpine has seen Angelio and that she is now ready to receive her.

In Scene 3 she is in a tent as a fortune teller, but in a reverse of mood; is wondering what good will it all do. If even she could get rid of Angelio, would she be any nearer to her lover! She fears not, and she was right.

She makes reference here to that other Proserpine, whom she calls her "sister in gloom," both without sun, one of the day, the other of love. Her laments are stopped by sound of the carriage, and she prepares for the reception.

In parenthesis the bandit sings a rough drunkard's song which will scarcely please the Parisians, as they do not like anything but reflected effects. He receives the guests with grace, however, and after a little hesitation on the part of brother and sister, ushers the latter into the presence of Proserpine to pass the time during the mending of the carriage, in having her fortune told.

In Scene 6 the two women are alone and the fortune teller announces that the girl has just come from a convent with her brother; that she is en route to meet her fiancé, but that it will be death to him if ever he meets her again, and that the best thing she can do is to go back into her convent and take the veil, to stay there forever.

But the naïve little school girl refuses to be caught with chaff, all the more that the woman has not the ways of a "real truly" fortune teller. Upon which comes the initial climax of the piece. Proserpine throws aside disguise, crying:

"No; I do not tell fortunes; I make them. I will kill you if you go with him."

Whereupon Angelio screams for help and faints away.

The seventh scene of the third act commences in the same key, Proserpine commanding Squarocco to guard well the young prisoner until she should decide what to do with her. She then rushes out and away to go to Sabatino and see him once more before the others can reach him, when Renzo and soldiers enter to conduct Angelio to him. The soldiers take the bandit in charge, the sister flies into her brother's arms and the third act is closed.

The fourth act opens on Sabatino at home soliloquizing upon his happiness, and congratulating himself upon his "courageous and manly" escape from the enchantress, when suddenly the enchantress appears before him.

He is "excessively annoyed," of course. It is not the time that he would seek a tête-à-tête. A few months later, certainly, perhaps, but just now—oh, surely not just now! No, no, no!

Proserpine falls at his feet and discloses her real feelings, the last stage of course of any woman's love success.

A frightfully passionate and dramatic scene follows when the flood gates of the woman's entire being seem opened. The key of D persists till she becomes suppliant, beseeching his final decision, when it changes.

Whatever indecision the man may have passed through is not expressed in words, as, scared to death by the sound of carriage wheels, he hurriedly shows her the back stair

doorway, and marches, smiling and noble, out the front to meet his bride!

She does not go, however, but crouches behind the curtains, mad with pain and rage. Scene 3 is the clou of the finale, Sabatino and Angelio in love duo, Proserpine growling fury underneath and growing more passionate, more dramatic with every phrase as the love scene becomes more intense under her eyes.

The storm grows in intensity and power, till Sabatino makes a motion to take the girl away, when Proserpine springs between them and raises a poignard over Angelio. The stroke is averted by Sabatino, Renzo appears, and all fall upon the poor creature, execrating her, when she seizes the best way out, the handle of her poignard, and strikes it into her heart and dies, glad to be rid of the agony. A few broken, dying chords and the drama opéra comique is over.

The story is one of those depressing, hopeless sort of histories in which nobody is to blame, but in which misfortune is none the less great.

Proserpine was certainly not to blame. In a certain elevated, spiritual state of course to which we may all one day be lifted, it could not and would not happen.

But a woman who loved as she did and who was loved, to see her lover go off with another, and that other one in whom she was forced to acknowledge certain advantages—the wonder is that she did not kill the girl, the lover, the brother, the nuns, the gypsies, the soldiers, Saint-Saëns, Gallet Carré—all of them and all of us!

Of course it is easy enough to execrate the anti-heroine always, but heavens and earth! we must count on flesh and blood, especially in the domain of flesh and blood.

There is nothing new psychologically in the play, neither is there in a dramatic nor literary sense.

(It remains for to-morrow night to show what surprises there may be in store in a musical sense.)

(To be continued.)

Scherhey-Wettengel Success.

The Deutscher Press Club musical matinee of December 10 had as solo singer Miss Martha Wettengel, whose numbers were "Wenn die wilden Rosen blühen," "Bungert; 'Reverie,' Hahn; 'Golden Tressed Adelaide,' B. O. Klein; 'Dein,' Bohm. It is not too much to say that Miss Wettengel, well known as a pupil of Professor Scherhey, made the success of the afternoon. She sang songs not hackneyed with fine style and expression, and the success of the pupil is also, of course, a feather in the cap of the teacher.

New Operetta.

The Italian baritone Pignalosa has composed a one act operetta, "Fortunella," which was produced with great success at Milan. Like "Cavalleria Rusticana," "Pagliacci" and other works of the young Italian school, it is a tale of love and murder. Fortunella, during her betrothed's absence in the army, is untrue to him. But she repents, and repulses her seducer when he seeks to regain her. During this scene the soldier appears and kills the seducer, and Fortunella, to save his life, accuses herself of the murder. It is to be presumed that the jury will acquit her and that she will marry the avenger of her honor.

Weber's "Oberon."

Respecting the reported revision of Weber's "Oberon" by Major Lauf and Kapellmeister Schlar, Otto Lessmann writes that before approving of it he would like to know more about the style and extent of the so-called revision. That the text can be improved there is no doubt, but it remains to be seen if anyone can provide a text more suitable to the music. The change of the dialogue into recitative, as proposed by Schlar, is a superfluous task, as it has been done years ago by Franz Wüllners, with original thematic material of Weber, and thus given on many stages. He fears that it may be the intention to make out of "Oberon" merely a spectacle, to which the modernization will give a name.

Aesthetics of Music.

Aminitore Galli, a distinguished Italian composer, has just published a work on the "Aesthetics of Music." In his preface he writes: "We give the aesthetic principles and bases of every kind of music—religious, theatrical, chamber or symphony. After laying down these principles we pass to the study of the manner in which the different styles are effected, demonstrating the influence of intellectual conditions, environment and culture of various nations, and how fashion can distort art for a time and neglect the sublime for the eccentric. But the ideal recalls man to himself, and he returns filled with divine enthusiasm. Then arise the revolutionary geniuses, the inventors, the reformers, the heroes who combat for vivifying and immortal beauty."

Music in Munich.

MÜNCHEN, November 26, 1899.

PROFESSOREN JOACHIM, Halir, Wirth and Hausmann, of Berlin, known world wide as the Joachim Quartet, gave a "Quartet Abend" in the Kgl. Odeon on the 17th to an audience which filled every seat, and nearly all the standing room space on the lower floor and gallery.

That hundreds of people—men and women—will stand through a program of such classical severity (and beauty) is ample proof of high grade musical culture. On the performance of the quartets, it is not necessary to waste words; suffice it to say that if you want to hear classics as nearly perfect in every detail as human hearts and hands can produce them, then hasten—without loss of time—to the Joachim Quartet-Abende. I am filled with regrets that I did not hear this very remarkable combination until anno 1899. The audience was most enthusiastic, and insisted upon recall after recall at the close of each number, and especially so after the final movement. It was my pleasure, also, to renew an acquaintance with Professor Joachim, and to meet most agreeably Professors Wirth and Halir.

Sunday evening—November 19—I attended the fourth and last Lamond "Beethoven-Abend," devoted to piano solo works of Beethoven. I am sorry now that I did not hear the first three recitals, for I have not heard such grand Beethoven playing since Von Bülow's first American tour. Frederic Lamond is a manly pianist, a musician, who, at the keyboard (so often abused by sissies of both sexes) gives you full satisfaction musically as well as technically. Though one may differ with him slightly as to tempo, and some details of nuance and technic, yet, these differences never interfere with the great enjoyment derived from Lamond's performances as a whole. There were no seats to be had at the door, so I had the pleasure of hearing a whole Beethoven program (herewith enclosed) in the company of several hundred standees.

Should Lamond come your way, don't fail to take advantage of the fact to hear a first-class classical artist.

All good things are three, and the third on my list for this letter occurred at the Kaim-Saal last night. Lest you should think me especially elated just now, or, perhaps unduly biased by Bavarian surroundings—you know the Bavarian loves his fine beer next to his Maker—I hasten to say that I went to this concert in the most sober mood, and—the close of the concert found me standing around hollerin' "Hoch! Bravo! 'Raus!" with numberless repetitions, until Felix Weingartner, the director of the Kaim Orchestra, had been recalled again and again by the enthusiastic crowd. Seven, eight, perhaps ten times he came forth to bow his appreciation. He caused his whole orchestra to rise and bow in answer to the outbursts of the above exclamations and hand clappings.

It was all brought about by a wonderful performance of Liszt's "Faust" Symphonie, directed from memory with perfect mastery of visible and invisible powers and forces, and performed by this remarkable orchestra of young blood with a complete surrender of technical, mental and physical capabilities to their most gifted, exacting, but safe leader. The occasions are rare when a great work is magnificently done from beginning to end, and to have attended such a performance—to have been under its powerful influence—marks a distinct episode in one's life. Everything in the Symphony last night was beautiful. The first movement, "Faust," with his weird themes; the second, "Gretchen," with her beautiful melody and themes blended with the first; the third movement devoted largely to the hellish beauties of Mephistopheles and his mockeries of all previous themes, all to be finally cleared off with the aid of the grand organ of the human voice!

'Twas a wonderful achievement as a composition. Liszt began sketching "Faust" in 1840, completed it in 1857 and it was first performed in Weimar at the Goethe-Schiller celebration in 1857, and the performance last night was equally wonderful in conception and execution. The opening overture was brilliantly played, which the Dvorák 'Cello Concerto, played by Grützmacher, fell rather flat. To-night Mascagni, with his Milan orchestra, will show the Münchener how to play the "Tannhäuser" overture among other things, but of these more anon.

DECEMBER 3, 1899.

Pietro Mascagni and his orchestra of "ninety artists" gave a well attended concert in the Kaim Saal on the evening of November 21. Our German critics were obliged to admit that his string orchestra was very fine, especially so in the performance of the Cherubini Scherzo.

There was very little praise beyond this from our Teutonic friends, who, as a rule, are apt to regard Italians very much as a bull does a china shop. To my mind Mascagni is a good director, and his orchestra plays with precision and finish. The style of this finish is different from the German, and was quite interesting to me. There was not that noisiness and blasting of fortissimo effects that delight the German ear; but everything had a more subdued tone color, more restful to ears and nerves.

The overture to Rossini's "Tell," Tchaikowsky's "Symphony Pathétique," Mascagni's Prelude to "Iris," Schumann's "Träumerei," Cherubini's Scherzo for strings alone and Wagner's "Tannhäuser" overture completed the program, after which he and his little blonde son, who plays second violin at the first stand, were enthusiastically recalled a number of times. There are hosts of foreigners here studying at the various literary and art institutes, and they are more tolerant of view and criticism than the Germans.

Friday evening, November 24, the second concert of the Musical Academy took place, under the direction of Bernhard Stavenhagen. Liszt's Symphony to Dante's "Divina Commedia" was the principal attraction, and coming so soon after Weingartner's wonderful performance of the same composer's "Faust" Symphony—the two are built on similar lines—there was the additional element of comparative interest in the performance. In my last letter I mentioned that there were a number of old players in Stavenhagen's orchestra. At the Weingartner concert last Monday—of which more below—I took particular notice that there was not a single bald-headed player among the string and wind instrument players, only the kettledrum artist (he certainly is an artist!) has an inclination toward baldness. Such heads of hair as this orchestra contains would keep Delilah of old busy for many a day!

If there is virtue—for an orchestra player—in hair, then it is very plain why the "Faust" Symphony was so superior to the "Dante" Symphony at the recent performances. Grieg's A minor piano Concerto was magnificently played by a Frl. Johanne Stockmar, from Copenhagen. (Verily, pianists are as numerous on this side of the water as grains of sand are on the other! Last night Sophie Menter played Schumann's "Carneval." Next Saturday d'Albert plays the same. Why not form a limited co-partnership and play just once? Twice in the same week is too much!)

Dr. Felix Kraus sang, and the Beethoven "Consecration of the House" overture completed the program, which, on the whole, was of better orchestral quality than the first of the season.

Dr. Ludwig Wüllner gave an evening of song on the 25th in the Saal of the Bayerische Hof. This artist is a puzzler! More artistic phrasing, pronunciation, shading and nuances—and less voice, for so great an undertaking (I enclose program)—I have never seen in combination. He is painful to behold while in the throes of forcible tone production, yet makes all the points he sets out for. It is a nerve racking task to watch Dr. Wüllner, but he is an artist!

Maria Felicia Kirchdorffer, piano; Bruno Hoyer, horn, and Adolph Rebner, violin, gave an evening of Brahms' compositions at the same hall. I heard the last movement of the so-called horn trio—an interesting combination—which was very well done.

My last reference for this week will be the fifth Kaim concert under Weingartner's direction. The Tchaikowsky symphony, which was presented by Pietro Mascagni with Italian coloring just one week before, received under the German's direction a more forceful, compact and intense interpretation.

Camilla Landi, contralto, scored a great success with her grand voice and style. This artist trills in tune! I wish to call particular attention to this fact. The trill on false notes should not be tolerated outside of barns. If the trill can be learned on false notes it can therefore be learned on true notes. Don't trill if you can't! Landi should be imported to America before her voice loses its charm, for 'tis already full blown!

"Riccio," symphonic prologue to Björnson's "Marie von Schottland," first performance—from manuscript—is an interesting novelty on modern lines by a resident composer, Adolf Sandberger. Some songs and encores, and the "Rienzi" overture, with its terrific noise and banal middle theme, closed the concert—and my ears, almost. A sustained fortissimo such as Weingartner brings forth, demands! is only possible with such forces as he controls in the Kaim Saal. Every nerve and muscle sustained by youthful force and power is surrendered to Weingartner's demands! He works like a Trojan himself!

DECEMBER 10, 1899.

Eugen d'Albert, aided by a magnificent Steinway grand, played a regulation Bach to Liszt program before a crowded audience last Friday evening. D'Albert commands the biggest tone and one of the greatest technics of living pianists. His music does not find a responsive chord in my heart. I marvel at the tremendous display of power and endurance—so essential in all sport—but I miss many lovely nuances and phrasings—so essential to refined art. D'Albert is the fleshiest pianist I have ever heard.

On the following evening Mozart's "Magic Flute," despite its silly, impossible plot, gave me much pleasure. The Opera orchestra is the mainstay of the Akademische Concerte heretofore mentioned under Stavenhagen's direction. These musicians have much experience in the routine of opera, and under Hofkapellmeister Röhr's

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direction do excellent work. Mozart's music, so beautiful, so pure, so free from the blatant, degenerate effects of the modern tone dauber, and the very artistic stage settings, together with adequate singers—none great—and an excellent ensemble, gave to the immense audience much pleasure, and to the principal participants curtain calls after each act.

The crowd over here loves good music; for at every concert and opera that I have attended to date there are hundreds who pay for the opportunity to stand—in many instances crowded together—through programs lasting from two and a half to three hours.

The sixth Kaim concert under Weingartner brought a new symphony by Felix Draeseke. Four movements—no slow movement!—in an F major tonality, overloaded scoring, capital themes—only too many of them, much waste of music paper and time, for this composer, spite of great ability in invention, developing, form and instrumentation, does not know when to stop. I was weary of the prolixity of this new symphony!

If symphonies must be composed—written is a better word perhaps, for symphony composers of genuine calibre are very rare, even if "made in Germany"—why not strive after the plasticity and clearness of expression of the classic models, Haydn, Mozart and Beethoven, instead of crowding in the screaming, dramatic utterances of the modern dramatic school? The lovely third entr'acte from Schubert's "Rosamunde" was most beautifully played and repeated entire in response to great and imperative applause. A grand performance of Beethoven's great "Leonore" overture brought Weingartner to the front a number of times.

The soloist, Tivadar Nachéz from Budapest, played the Bach concerto for violin—E major—very well indeed. His tone is unlike any other violinist that I have yet heard. It is an oily tone. Burmester has a thin, nervous tone. Miss Jackson an elegant tone, barring the scratchiness of her violin's G string; Wilhelm had a big tone. Herr Retlich, Kaim concertmeister, has a very refined tone. I recall the impression of a vulgar, sensual tone, but do not remember the fiddler.

The desire to attend all advertised concerts has completely vanished. I look with suspicion at the numerous names, representing apparently every nationality down to a colored cornet virtuoso, who is announced as trumpeter of an American regiment in Texas!

W. L. BLUMENSCHIN.

Music in Moscow.

OCTOBER 30 was the memorable date on which the Philharmonic Society, of Moscow, gave the first of its ten orchestral concerts of the season. The huge hall was well filled by an enthusiastic and appreciative audience, who accorded to Herr Willem Kes, the beloved conductor of these concerts, a hearty welcome, in which the whole orchestra spontaneously joined.

There is no need to dwell on the excellent combination and qualities of the orchestra as an artistic body, and it may also be said at once that Herr W. Kes is a conductor who ranks with the first orchestral leaders of the present time. It is interesting to see Herr W. Kes conducting. Although quiet in demeanor, he manages his orchestra like the true artist he is, and seems to inspire every member of it with his own artistic intentions and feelings.

The opening number, the beautiful Symphony in D minor, No. 4, by Schumann, as well as "Waldweben," by Wagner, received a reading and an execution so highly finished that these two performances will be long remembered. In fact, we do not recollect to have ever heard, especially the Symphony by Schumann, with equal perfection in regard to detail and general effect. The "Waldweben," by Wagner, with its striking orchestral effects, barely escaped an encore, and Herr W. Kes had to return to the platform again and again to bow his acknowledgments to the ovations of the delighted audience.

Miss Nina Faliéro, the solo vocalist of the evening, although a comparative stranger to the audience, was favorably received, and proved to be the possessor of an agreeable and well trained voice of medium power. Méhul's aria and recitative from "Joseph in Egypt" suffered a little from want of fullness and rounding in tone and certainty in intonation, but we are told that a slight indisposition prevented the lady from doing herself full justice.

Miss Harriet A. Hale.

Miss Harriet A. Hale, of St. Paul, Minn., has just returned to her work in that city after a six months' study abroad in London and Paris with the best masters of the voice. Miss Hale is an experienced and successful teacher and a firm believer in the true natural method of voice training, and her ideas are heartily approved by the masters with whom she conferred, such as Randegger, Henschel, Walker, Shakespere and Delle Sedie. She has opened new studios in the Raudenbush Block.

THE Society of American Musicians and Composers, otherwise the Manuscript Society, fell upon ill-luck at their last private meeting, inasmuch as some one blundered, and the piano was missing.

Therefore the program, which originally held the names of Composers Herman Carri, Ferdinand Carri, Platon Brounoff, Arthur Whiting, Albert C. Pearson and S. N. Penfield, was boiled down to Brounoff's songs from his popular "Dew o' the Morn" album; songs by Pearson and a lot of incidentals.

Brounoff's songs have been frequently mentioned in these columns, and their musical worth, fine piano part and general effectiveness are unquestionable, only they must be sung with spirit, intelligence and taste. Edward Bromberg possesses these attributes in marked degree, and made a good impression. The "Poet's Song" has especially a fine climax, and the playing of the temperamental Russo-American carried it through in great style.

Miss Effie Stewart has in Pearson's "My King" an inspired song and one worthy of anyone's best effort. On the other hand "The Violets," by the same composer, seemed utterly insipid to me, gesucht, as the Germans say. She sang with dramatic fervor, charming in appearance and manner. Miss Frances B. Lynch was at the piano.

Grant Odell, Platon Brounoff and Addison F. Andrews later amused all, in intimate fashion, by their several musical witticisms, Brounoff singing an aria from Rubinstein's "Nero" in Russian, followed, because of tumult of applause, by the "Toreador Song," in which latter he showed himself possessed of sufficient energy and musical temperament to equip the whole Manuscript Society. He jumped into popular favor also by his unique impersonation of piano players, young and old. It vastly amused all present.

May the piano appear in time at the next meeting, January 3, 1900.

Louise Mundell issued 400 cards to her studio opening of last week. The Brooklyn contralto has much to do across the Bridge, but is ambitious to establish herself here as well. A goodly throng called in the course of the afternoon to wish her well, among them old friends and pupils.

Those assisting her in receiving were Misses Helen McManus, Mabel Cornwell, Sarah J. Fieblen, Anna C. Briggs, Florence Tyler, R. Wood, Isabella Mundell and Mesdames George Hills Iler, George A. Logan and Woolsey Edsall.

Some of the songs sung by Miss Mundell were Bernberg's "Chant Hindu," "Sans toi," d'Hardelot; aria from "Joan of Arc," Tchaikowsky; Bartlett's "Dream," Hawley's "Because," &c., Mr. Doda accompanying. Miss Mundell expects to give monthly musicales at her studio, at which pupils who are qualified will appear, and she herself singing.

Miss Mary Lang Bailey's lecture on the opera last week was devoted to Mozart to his twenty-first year. She told much not known to all, the result evidently of patient research, and had as collaborator Miss Miller, soprano, who sang a "Magic Flute" aria and one from "Don Juan" with style, though the trill on high B and the C following were too much for her. No one can sing that way and expect to keep a voice. Nature alone will not suffice—a voice must be preciously conserved, carefully guarded, and only art, thought, brains can do this. Orton Bradley accompanied.

"Put to the Test," a pantomime in one act, by Edwin Star Belknap, with accompanying music by Harvey Worthington Loomis, was cruelly murdered as far as the orchestra music was concerned, at the third matinee of the American Academy, Empire Theatre.

Notwithstanding this, the live interest of the pantomime and the worth and appropriateness of the Loomis music were not to be lost, hence Miss Marion Wright, the sweetheart of the young man announced on the program as "Mr. Cecil Blount de Mille"—where did you get it?—and Miss Brenda Louis, the maid, got much applause for their clever acting.

Loomis characterizes the sudden illness of the maid, who is afflicted with aches de stomach, by some low bassoon notes, and the little drinking scene, with drowned chromatics on the clarinet—all very clever, but all villainously done on this occasion. The fact is, Loomis' music is too high class for an ordinary theatre orchestra. To do it justice he should have fifty men.

Natalie Dunn, the soprano, sang at Wesley Weyman's musicale at his apartment in the Benedict last week, singing six songs in all, accompanying herself. Two of the songs had violin obligati, which were played by Dr. G. F. Chandler, an artist swallowed up in the doctor. Dr. Chandler also contributed vocal numbers, and Mr. Weyman, a college man, but likewise also an excellent pianist, played several solos.

Miss Dunn was a pianist before she became a singer, hence the artistic accompaniment.

Miss Genevieve Bisbee, the pianist, played last week in Staten Island, at the Woman's Club, and scored a gratifying success. Her hearers were appreciative, complimentary and enthusiastic.

Miss Bisbee has issued cards for Tuesday afternoons in December and January for her Carnegie Hall studio. Those of last year are recalled as very enjoyable.

Miss Mary Hallanan, a pupil of Mrs. M. Kirpal, sang recently for the writer, and it is with pleasure that I chronicle my good opinion of her. She has a very expressive alto voice, full of color, true to pitch, with a good enunciation and sentiment in singing, and altogether intelligent. Her songs were these: "Could I?" Tosti; "Magic Song," Meyer-Helmund; "O, lass dich halten," Jensen; "Ueber's Jahr," Bohm.

Mrs. Kirpal has in her a voice well worth much pains, and the young lady is evidently getting it. Such pupils are a credit to any teacher.

Mrs. Kirpal is engaged in arranging words for a solo and chorus to be sung at the Liederkranz Women's Section musicale of this afternoon, and is also busy preparing her annual concert, which occurs at the Waldorf in February.

Charles B. Hawley, on being asked for news, gave instead some concerning his daughter, Miss Ethel Crane, who is fast coming to the front. She sang at Rockville, Conn., recently at one of the musical services given by the organist and composer George A. Mietzke, and will also sing with Bispham and others at the Brooklyn Institute in "In a Persian Garden" January 8.

Mr. Hawley speaks with special interest of a Miss Jessie Bowman, soprano, a pupil from the West, who will soon be here to resume voice study. He tells me also that Buck's "Coming of the King" is to be done at the Broadway Tabernacle Sunday evening.

Mr. and Mrs. L. M. Little, formerly of Erie, Pa., will, I know, pardon mention of their coming here for the season, because I know them both as ardent music lovers—Mr. Little a tenor singer of no small merit and Mrs. Little a first-rate pianist. Mr. Little has found time to devote to the musical art, and the sweetness of his voice of past years is yet in my ears.

He was for years chairman of the music committee of the Park Presbyterian Church, of Erie, as well as tenor soloist of the choir.

A brother, John Little, still in Erie, occupied a similar position at the Central Presbyterian Church.

It is men of this stamp, who are willing to give their time, and money if needs be, who are doing a vast deal to raise the standard of music in our churches. With the Messrs. Little their musical beginnings go away back to earliest years, when, with the father and another brother, there was a family quartet.

Arthur Farwell, the American composer, pupil of Humperdinck, is exceedingly busy in the preparing of his lectures to be delivered at Cornell, as follows: (1) "The Relation of Mechanical and Artistic Invention"; (2) "Form in Music"; (3) "Musical History of Greece."

These lectures come off in the latter part of January. The first is purely philosophical, and embodies some ideas of his, which, when fully developed, will probably form a book.

Mr. Farwell will later give a musicale, and of course some of his songs will be sung.

Kate Stella Burr continues busy, and this means in various directions. She does considerable repertory coaching, songs, opera and oratorio, several well-known artists being on her list. She was the accompanist at the big affair at Mt. St. Vincent's Hospital, the fiftieth anniversary reception.

She also played at the Haydn Society's concert in Orange and several private affairs. Miss Burr has again been appointed a New York vice-president of the State Music Teachers' Association.

Edward Bromberg gave his second song recital at the Berkeley Lyceum this week too late to mention here. He will be one of the soloists at the Schenck lectures on opera, singing in these opera lectures: "Flying Dutchman," "Tannhäuser," "Die Meistersinger" and "Götterdämmerung."

The first private concert, third season, of the Montclair Apollo Club, under the direction of Louis R. Dressler, occurred last week, assisted by Miss Margaret Gaylord, soprano, who took the place of Miss Martha Miner, suddenly indisposed; Fred. A. Parker, tenor, and the Kaltenborn String Quartet, with Paul Eim, bass, assisting. This came near being an all-American concert, the names of Buck ("On the Sea"), Luckstone (waltz song, "Delight"), A. W.

Thayer ("Courtship"), Dressler ("Sweetheart Mine"), Harold P. Brown ("String Quintet," written for the occasion) and A. F. Andrews ("A Banquet Song") being all found on the program.

Mr. Dressler has a chorus of some two dozen men said to sing well.

That Miss Littlehales is holding her own as a popular 'cellist is evident from the press notices I have recently seen, among them one from the *Toronto World*, November 8:

Miss Littlehales, the 'cellist of the evening, scored a decided success. This young lady has long enjoyed a reputation as a 'cellist of unusual merit, but since her last appearance in Toronto her art has developed and matured amazingly, and last night her work was exquisitely finished. Her playing is refined, rather than strong, but she plays with spirit and style, and at times with a depth of feeling and beauty of tone really remarkable in so young a performer. Miss Littlehales is every inch an artist, and her present excellence augurs well for a brilliant future. The audience showed its appreciation of Miss Littlehales' ability by the most cordial applause; she was also the recipient of a large bouquet of violets.

Francis Carrier, the baritone, has also won honors in the past, and more are coming, I most truly believe, for he is a most artistic singer, blessed with much heart. Said the *Troy Press* of him:

Of the soloists, the appearance of Mr. Carrier had been looked forward to with much interest, he being a former Albanian. There is something magnetic in the quality of his tone and he puts a great deal of expression into his singing. It was in a little encore, "O That We Were Maying," that he appeared to special advantage.

Mr. Carrier also sang "Vision Fair," from "Hérodiade," and his rendering was indeed a surprise even to his friends. He has not a reputation to make as a soloist, but it certainly was enhanced by his work last evening. On being recalled, he bowed his acknowledgments, but the audience was not to be thus appeased, and he sang an encore.

Max Bendheim's invitation song recital of last week was a most pleasant affair in every way. Handsome invitations were issued, unique in the matter of printer's make-up, printed in two colors, and the whole thing showed careful thought and planning. Those who participated were Miss Zetti Kennedy, Miss Clara Weinstein, Miss Blanche Levee, Miss Alexandra Fransioli, Max Grauman and Mr. Mott, with C. C. Hashow accompanist. A friend who was there writes me as follows: "Mr. Mott has a very good, resonant bass voice and sings well for the short time he has been studying—ten months, Mr. Bendheim tells me. Miss Levee, also a young pupil, has a lovely, sweet soprano voice, and appears to be a good musician besides. This girl has a career if she continues as she began. Miss Weinstein's is a beautiful, high soprano, with much color and warmth. She is another fine musician. Miss Kennedy's voice has certainly developed wonderfully in the time I have known her. Dr. Klengel, director of the New York Liederkrantz, is reported to have said that her 'technic was perfect.' Miss Fransioli, the contralto, possesses a soulful voice, and has likewise made big progress of recent times."

All of which I can indorse, as the writer is personally known to be a severe critic and reliable. Mr. Bendheim is doing an excellent work as vocal teacher, the best testimony of this work being his pupils and their standing.

J. Harry Wheeler's pupils are becoming more prominent and are winning for themselves and their highly beloved teacher additional laurels. Miss Mary Lee Leftwich, a pupil of last season, is filling concert engagements in the South, oratorio also. She has been engaged to give voice instruction in the Capitol Seminary, of Nashville, Tenn. A fine dramatic soprano is Miss C. Mae Burkett, who has begun a three years' course with him;

another is a lyric soprano, Mrs. May Jewell, of Dayton, Ohio. Julian Walker will sing the solo parts in "The Messiah" at Montreal later. Miss Florence Lois Weber, a brilliant soprano pupil from Pittsburg, Pa., now studying oratorio and concert repertory with Mr. Wheeler, will give a vocal recital at Koch Hall in January. She has already several engagements to fill during this and next month. Miss Weber is said also to be a brilliant pianist. She recently appeared in a Pittsburg concert, playing the Grieg piano Concerto. Another pupil who has been winning laurels is Miss Mary McKeehan, of Maryland, and who has been engaged as voice teacher at St. Mary's Seminary, Maryland. Mr. Wheeler's most promising pupils now are Miss Jane Ebaugh and Miss Weber, just mentioned, both high sopranos, possessing lots of temperament.

Carl A. Haynes, a tenor of rare merit, a resident voice teacher of Erie, Pa., was married two weeks since, and has been spending his honeymoon in New York. Wishing to combine business with the happiness of his wedding tour, he has been studying repertory with Mr. Wheeler during his stay.

Mr. Wheeler will begin a series of six talks on various vocal subjects on Friday, December 15, at 81 Fifth avenue, 3:30 P. M. Those desiring to attend may do so by addressing his secretary, Miss B. S. Weber, 81 Fifth avenue.

From all of which it may be seen that J. Harry is very busy.

Joseph P. Donnelly, of St. Augustine's R. C. Church, of Brooklyn, has planned some extraordinary music for Christmas Day, as follows: "Messe Pontificale," Dubois. Quartet, chorus choir of forty voices, organ and orchestra. This work was performed for the first time at the Church of St. Eustache, Paris, on St. Cecilia Day, 1895, for the Association of Artist Musicians. Donnelly's performance will be the first in Greater New York.

Another Christmas program, that of Rutgers Presbyterian Church, is to be as follows:

Morning—
Joy to the World, anthem.....Blumenschein
Songs of Praise.....Hosmer
Christmas CarolKirkpatrick
(200 Orphan Children.)

Evening—
Brightest and Best.....Hanscom
Praise Ye (Attilla).....Verdi

Mrs. W. E. Beardsley, the Brooklyn teacher and solo-pianist, has definitely settled on the second Tuesday of every month for her informal studio musicales, the first to occur January 9. Some well-known artists will be heard, and later she will give public musicales, as she did last season. These were attended by an interesting throng of music lovers; indeed, it was hard to get a seat.

Prof. S. Froehlich, the Philharmonic Orchestra violinist, in whose music school, at 2117 Madison avenue, Harlem, Anton Seidl took lively interest, has established a West Side branch at 45 West Ninety-second street, where an ensemble class meets Friday evenings.

Miss Marie S. Bissell has, as usual, this year some promising voices in charge, Miss Sarah King Peck and Miss June Detweiler, names sure to become known in time.

Miss Caia Aarup makes accompaniments for artists and concerts a specialty, instructing piano and ensemble. Her studio is 489 Fifth avenue; her uptown address, 174 St. Nicholas avenue, near West 118th street.

F. W. RIESBERG.

Music in Baltimore.

BALTIMORE, December 17, 1899.

THE second concert of the Boston Symphony Orchestra occurred at Music Hall last Tuesday evening. Franz Kneisel was the soloist.

It is to be regretted that Mr. Gericke saw fit to place the Beethoven D major Symphony last on the program. There seems to be a general desire to hear the principal work of the concert first, when the mind is free of other impressions. The noble symphony was nobly read. Mr. Gericke and his men gave it a rendition that was a joy from beginning to end.

Mr. Loeffler's composition is poetic, melodious, graceful. He must have rejoiced in his interpreters.

The date for the next concert is January 16.

Mark Hambourg gave the fifth recital at the Peabody Conservatory Friday, December 15, with the following program:

Prelude and Fugue for organ in D major.....Bach
Transcribed for piano by Eugen d'Albert.
Sonata in F minor, op. 37 (Appassionata).....Beethoven
MelodieGluck
Transcribed for piano by G. Sgambati.
CapriccioScarlatti
Tempo di Ballo.....Scarlatti
Variations on a Theme by Paganini.....Brahms
Two Etudes.....Chopin
Fantaisie on Themes from Mendelssohn's Midsummer
Night's Dream.....Liszt

This program was given in New York previously and has been reviewed in THE MUSICAL COURIER. Hambourg is indeed of the elect. His virtuosity is of colossal proportions. His mechanism is marvelous, his style broad and vigorous. He plays with an impetuosity and exuberance that are dazzling, and again with a sympathy and tenderness that show a remarkably versatile musical nature.

It is to be hoped that Baltimore will hear this young giant again this season.

The fifth week of the Milton Aborn Opera Company opened Monday evening with a delightful performance of Bizet's "Carmen."

EUTERPE.

New York College of Music.

ALTHOUGH the end of the year is not the natural end of the regular period of a college of music, which has its seasons instead of the calendar endings, it is well to state that the New York College of Music, under the directorship of Alexander Lambert, the famous piano teacher and musician, has during the year of 1899 received and trained a larger number of pupils than during any previous year of its prosperous existence. Mr. Lambert is a gentleman whose capacity for work and for the application of his individual talents in the development of his specialty in the higher grades of piano instruction do not prevent him from giving great attention to many of the details of his college and seeing to it that in a general way it fulfills its destiny properly. He is constantly broadening the scope of the work, and he has a faculty of which he is justly proud.

In the vocal department, which is under the control of Miss Caroline Montefiore, the attendance has become very extensive, and judging from Mr. Lambert's own criticisms on this subject we are compelled to state that he looks upon this department with a sense of satisfaction, knowing that it has competent hands and is under an administration that is bound to bring definite artistic results. Altogether the year 1899 is therefore one of the best Mr. Lambert has enjoyed.

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Music in Brooklyn.

IN the various sections of Brooklyn there has been considerable activity in musical circles the past week. On Tuesday evening, December 12, the Brooklyn Apollo Club inaugurated its twenty-second season at the Academy of Music with a brilliant concert.

Early in the autumn the directors of the club held a meeting, at which they determined to put more vigor into their concerts and the social side of the club, and from the gorgeous appearance of the old Academy at the opening concert one concluded that encouraging results had followed the endeavors to secure a new lease of life. A large number of prominent men and women were present, and the latter set the good example by coming unbidden, thus aiding the directors in a rigid enforcement of their new regulations.

Dudley Buck, the conductor of the club, received an ovation. John Hyatt Brewer, at the piano, and Harry Rowe Shelley, at the organ, were in their customary places.

The Kaltenborn Quartet, augmented by a flute and double bass, assisted the club. The soloists were Mrs. Eva Gardner Coleman, soprano, and Miss Carrie Bridewell, contralto.

The Kaltenborns played a Reverie by Bottesini, two dances arranged for "Henry the Eighth" by a German composer, the Moszkowski Serenade and an Intermezzo and Tarantella by Charles Kurth, the flutist of the evening, who, by the way, is a member of the New York Philharmonic. Mrs. Coleman sang "Pleurez Mes Yeux," by Massenet, and Miss Bridewell gave "O, My Heart Is Weary," by Goring Thomas. Later the two ladies sang the duet, "Quis est Homo," from Rossini's "Stabat Mater."

A. Augustus Low, a brother of Seth Low, is president of the Apollo Club, but as he was out of town his box was occupied by Edward Barr, one of the vice-presidents and treasurer of the club. During the evening Mr. Barr entertained a large party.

Last Wednesday evening a concert was given under the auspices of the Berkeley Institute at the hall of the institute, on Lincoln place, near Seventh avenue. The Old English Glee Singers (composed of twenty-four boys and men residing in Manhattan) appeared under the direction of their conductor, Walter Henry Hall. The chorus was admirably assisted by a male quartet, consisting of Marsham Cockaday, Hobart Smock, J. W. Zabriskie and Miles R. Bracewell, and also Gustav Dannreuther, the violinist.

Mr. Dannreuther played like the true artist he is the A major Sonata of Handel and the Prelude and Romanza from Ries' second suite. Mr. Bracewell sang "When Richelieu the Red Robe Wore," by Murray. Master Guy Milham, one of the boy sopranos, sang "Cherry Ripe," by C. E. Horn. Mr. Smock contributed two solos, "I Attempt from Love's Sickness to Fly," Purcell, and "Tom Bowling," Dibdin.

The Hon. David A. Boody, one of the ex-mayors of Brooklyn, is interested in the course of Berkeley Institute entertainments.

Miss Sibyl Heerd and Alexander Rihm gave an ensemble recital at Wissner Hall last Wednesday evening, at which they were assisted by Miss Dorothy Moller, contralto, and Arthur Melvin Taylor, violinist, who played the Cavatina

by Bohm. The distinguished pianist Richard Burmeister was in the audience.

The Civitas Club, an organization composed of young girls and matrons in society, gave an "at home" on the afternoon of December 13 at the clubhouse, on Joralemon street. Miss Fay Randall, a pupil of Oscar Saenger, sang charmingly "The Rosary," by Nevin, and "Daisies," by Hawley. Miss Randall, who is a member of the club, possesses a rich and sympathetic contralto voice. The other musical features of the afternoon were contributed by Miss Marie Almirall, a member of the club, who played brilliantly two piano solos.

Henry E. Krehbiel, of the New York Tribune, closed his series of musical lectures at the Hotel St. George last Wednesday evening. His theme was "Shakespeare's Songs and Dances." Mrs. Krehbiel and Miss Lotta Mills gave the illustrations. This series of lectures have been very instructive and most satisfactory to the subscribers.

Alternating with his course in Manhattan, Elliott Schenck is giving a series of explanatory recitals in Brooklyn. The series was opened at the Pierpont Assembly Rooms last Tuesday afternoon with "Das Rheingold."

A special musical service was held at St. Ann's Church, Clinton and Livingston streets, last Friday evening. The choir, under the direction of E. I. Horsman, Jr., rendered Dr. Garrett's cantata, "The Two Advents." Hobart Smock was the soloist.

Mrs. William E. Beardsley has issued cards for informal receptions at her studio in the Knapp Mansion, the second Tuesday afternoons in the month.

Mme. Berta Gross Thomason has resumed her Tuesday evening musicales at her residence, 61 Tompkins place.

A new glee club has been formed from the musical members of the Brooklyn Woman's Club, which, next to Sorosis, is the oldest woman's club in the State. Frederic Reddall has been elected conductor of this new glee club. The first rehearsal was held last Tuesday afternoon at the residence of Mrs. Dwight Clapp, 161 Columbia Heights.

The resignation of the Rev. Dr. Richard Salter Storrs from the pastorate of the Pilgrim Congregational Church has started rumors of important changes in the choir of that fashionable place of worship. It is yet too soon for anyone to speak authoritatively, but admissions have been made that Dr. Storrs' withdrawal will be the beginning of an exodus of wealthy members.

Thomas Edgar Stillman, a law partner of Ambassador Choate, is building a house in Manhattan which he and his family expect to occupy late next autumn. For years Mr. Stillman has paid thousands of dollars annually out of his own pocket toward the choir expenses. Few churches in Manhattan have a better quartet—Miss Mary Mansfield is the soprano; Henry Eyre Browne, who became famous as the organist in Plymouth Church in Beecher's time, and later was engaged by Talmage, is the present organist at the Church of the Pilgrims. The contracts for the singers and organist expire next May, but by February the music committee of the church will be prepared to make announcements for the new choir year.

Haydn's "Creation" was sung Thursday evening, December 21, at St. Mark's Protestant Episcopal Church,

on Adelphi street. William G. Hammond, the organist and choirmaster of the church, will conduct the choir and will be assisted by the following artists: Miss Hildegard Hoffmann, soprano; John I. Young, tenor, and Victor Baillard, baritone.

The Brooklyn Institute announces the fourth of its series of song recitals for Wednesday evening, December 27, at Association Hall. Mme. Emma Juch and Herbert Witherspoon, the vocalists, will be assisted by Miss Lillian Littlehales, 'cellist.

Boston Symphony in Brooklyn.

AT the Brooklyn concert by the Boston Symphony Orchestra last Saturday evening the works heard were the Beethoven "Egmont" overture, the Dvorak Concerto in B minor for violoncello, three of Brahms' Hungarian dances (Nos. 1, 2 and 6) and the Tchaikowsky Symphony No. 3. The last named, by the way, was heard for the first time in Brooklyn.

Mr. Gericke's reading of this great composition by the Russian composer was scholarly, but rather too severe and classic for some tastes.

The playing of the "Egmont" overture alone was worth the price of admission. As this was played as the opening piece, the late arrivals missed one of the treats of the evening. Brooklyn concert-goers probably never heard the Brahms dances played better.

The 'cello concerto did not arouse great enthusiasm. It is without doubt a great work, but Mr. Schroeder's reading proved rather colorless and his playing monotonous.

The audience last Saturday was much larger than at the opening concert five weeks ago. The third concert in Brooklyn is announced for Saturday evening, January 20. Leonora Jackson will be the soloist.

Miss Clark's Recital.

MISS BERTHA L. CLARK gave a violin recital at the Hotel St. George, Brooklyn, recently, at which she was assisted by Miss Marian L. Mott, a Von Klenner pupil, and Miss Helen Fanshawe, reader.

The recital was under the direction of Herbert S. Sammond, organist and choirmaster of the Park Congregational Church, Brooklyn. Miss Clark played with authority and sympathy. Mr. Sammond played the piano accompaniments for Miss Clark.

Robert A. Gaylor, the organist and choirmaster of Christ Church, South Brooklyn, accompanied for Miss Mott.

Miss Fanshawe gave a number of interesting recitations and a monologue.

Grand Opera in Brooklyn.

Mr. Grau will present a few operas at the Brooklyn Academy of Music this season. There will probably be about four performances. Calvé in "Carmen" will be the first, and the date selected is Wednesday evening, January 3.

During his sojourn in the castle of Liebenberg the Emperor Wilhelm discussed a revision of Weber's "Oberon." Major Lauff has turned the text into verse, and Capellmeister Schlar, of the Wiesbaden Court Theatre, has revised Weber's music, chiefly by substituting for the dialogue and recitatives motives taken from the piece itself. The Emperor is especially desirous to have the Oriental melodies of the music made prominent, and in the sketches of scenery, costume, &c., made some changes with his own hand.

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Second Arion Concert.

THE second Arion concert Sunday night at the hall of the society, corner of Park avenue and Fifty-ninth street, attracted the full strength of members and their families.

Julius Lorenz, the conductor, had arranged an attractive program. The opening number, by the orchestra, the overture to Massenet's "Phädra," is something of a novelty in New York. Although some rough playing marred a number of the passages, the piece was played with a fine insight and spontaneity.

The most enjoyable features of the evening were the choruses by the society. The phrasing was good and the shading was exquisite.

The soloists were Alwin Schroeder, the 'cellist, and Fräulein Rosa Olitzka, the contralto.

The hall was beautifully decorated with Christmas greens.

Gustav L. Becker.

THE lecture-musicales given by Gustav L. Becker at his home, No. 1 West 104th street, were continued last Saturday morning with the second of two programs of "Weird and Fantastic Music," this having special reference to Wagner. The lecturer spoke of the supernatural beings introduced in "Parsifal" and the "Nibelungen Ring," using twenty motifs as illustrations. The talk, which was descriptive rather than analytic, held the attention and aroused the interest of the audience to a degree that brought about its continuance beyond the usual time. Mr. Becker's piano illustrations were happily chosen and well played. The supplementary program, beginning with Schytte's "Ghosts," MacDowell's "Elfentanz," Jensen's "Will-o'-the-Wisp" and Schumann's "Fantaisietanz" and "Elfe," had for its Wagner numbers the "Ride of the Valkyries" and Rhine-daughters' Trio for two pianos, four hands, and the "Tannhäuser" Overture for eight hands. These were played as usual by pupils of Mr. Becker.

The musicales will be discontinued during the holiday season, the next one occurring the second Saturday morning in January.

Ruegger's Cincinnati Notices.

Miss Ruegger's orchestral numbers on the 'cello were the Haydn concerto and "Kol Nidrei," Bruch. To both she gave a classic reading. The concerto she played with calmness and repose, yet every line of it seemed wrought with the delicacy and refinement of poetry. She breathed into the adagio a lofty, religious spirit. Her tone has breadth and nobility. In singing passages her musical nature asserts itself. It is not deeply passionate, but in its calm and self-control it never fails to touch a chord of sympathy.—Cincinnati Commercial Tribune, November 19, 1899.

Miss Elsa Ruegger is an artist of the first class and a musician of equal attainment. Her tone is beautifully clear and pure. Her phrasing betrays the accomplished musician, her ornamentation of trills all that the most exacting could demand. Her tone is broad, not in the sense of volume, but in style.—Cincinnati Enquirer, November 18, 1899.

Miss Elsa Ruegger, the young 'cellist, fulfilled the rather Utopian promises that had been made for her. She impresses you at once with her sincerity, self-poise, innate musical feeling and reverence for her art. Her technique is of the kind that never refers you to the difficulties. Her tone is of beautiful quality and clearly a reflection of her unassuming artistic self. In the "Kol Nidrei," marvelously transcribed by Bruch, the young 'cellist was at her best.—Cincinnati Times-Star, November 18, 1899.

Mary Hallock.

THE musical public of America will note with interest the marked success of the young American pianist Mary Hallock, who was the soloist at the Pittsburgh Orchestra concerts, Victor Herbert conductor, on Friday evening and Saturday afternoon, December 8 and 9. The Pittsburgh papers were enthusiastic in their praise of this young artist, who has already been engaged to play at many of the leading instrumental concerts this season. The Commercial-Gazette says: "Her work last night was of unusual brilliancy, and her rendition of Saint-Saëns' beautiful concerto for piano and orchestra, No. 2, in G minor, op. 22, was full of artistic thought and feeling." The Times of Pittsburgh says: "Miss Hallock, the soloist of the evening, scored a success not usually accorded a pianist, even when preceded by such glowing praise as has been heard here recently about Miss Hallock." And the Dispatch says: "She plays with fire and finesse. Her playing is marked with great originality and with a thorough mastery of technique."

Miss Hallock is considered in the front rank of American pianists, and aside from her natural gift, she spent a number of years in Vienna under Leschetizky, where she made her début with such marked success that she was engaged to play in many of the leading cities of Europe. She was accorded much distinction by her fellow artists, who recognized her marked talent. Leoncavallo, the great operatic composer, dedicated to Mary Hallock one of his own compositions, and at the initial performance of "La Bohème" in Paris she was one of the invited guests to occupy with him his private box.

Francis Rogers.

Francis Rogers, the baritone, whose recital in Mendelssohn Hall the afternoon of December 6 received a favorable report in these columns, was complimented by all the music critics on the daily newspapers. Here are some of the press notices:

He (Mr. Rogers) sings with charming taste and with every evidence of careful study of his songs. In general his style is admirable in its fluency and polish. In enunciation Mr. Rogers is a model. He treats the text with the respect which it should always command, but too often fails to receive from singers, and for this he deserves gratitude. The nature of his powers may be judged from the fact that he sang "Im Herbst" in a manner which left nothing to be desired but a fuller publication of its emotional content.—New York Times.

So long as the object of song singing is to employ music to "sweeten the text," * * * singing which is correct in intonation, clean, clear and fluent in enunciation, infused with the poetical idea, and imbued with the supreme virtue of repose, will satisfy the best conceptions of beauty.—New York Tribune.

Mr. Rogers has a good voice, especially in the lower range. He sings with an intelligence too rare among singers, and does not forget that in vocal music the text is as important as the tune. In other words, he enunciates clearly, whether he sings in Italian, French, German or English. It was in the best songs on his list—the German Lieder—that Mr. Rogers was heard to best advantage; and therein lies his chief distinction. Here he kept virtuosity and display in the background, and showed that he has temperament.—New York Evening Post.

His vocalization is a model of excellence.—Correspondence Philadelphia Ledger.

Isidore Luckstone, Mr. Rogers' present teacher and accompanist, came in for a large share of the honors of the day.

The Eppinger Conservatory of Music.

THE various conservatories of music in New York seem to be doing excellently this season, judging by the reports which come to THE MUSICAL COURIER. One of these, the one that bears the above name, is very prosperous. The measure of the success it is enjoying exceeds that of any previous year. Samuel Eppinger, its head, who is a musician of long experience and broad culture, is devoting his entire time to this institution. He is assisted in the various departments by capable instructors.

The system of instruction in the piano department of this school is that taught by Leschetizky. In connection with this method is taught that of the Virgil School. This combination has already been productive of good results. Pupils are advanced rapidly and surely. Much time is saved.

Emanuel Knoll, formerly a leading violinist of the Chicago Orchestra, is in charge of the violin department, being assisted by Carl Binhak and Carl Hauser. Leo Tausig is the principal of the violoncello department. Mr. Eppinger is himself the head of the vocal department, and he has several accomplished teachers who assist him.

Joseph S. Baernstein.

The great American basso, Baernstein, returned to New York last Friday from his second Western trip, having had much success in the various cities.

The Detroit (Mich.) papers had the following criticisms:

The audience was more than delighted with the singing of Joseph S. Baernstein, who, as far as Detroit is concerned, may claim his title of "The Great American Basso." Mr. Baernstein's voice is both powerful and sweet, and he has it under perfect control. His tones come full and round and his low tones are very beautiful. Moreover, he sings with a certain ease and authority, as one who knows that he knows.—Detroit Journal, December 13, 1899.

The honors of the evening were accorded Joseph S. Baernstein, basso. This gentleman has a powerful and beautifully controlled voice. His tones have a true musical quality, and he sings with the finish and authority of a master. By some critics he has been ranked with De Reszké and Plançon. His first number was received with an ovation. He was obliged to sing twice more after returning again and again to bow before he was permitted to retire. At his second number there was another furor over him.—Detroit Tribune, December 13, 1899.

Perhaps no basso who has visited Detroit, with the exception of the Grand Opera stars, is worthy to be classed with Joseph S. Baernstein. He has a superb voice and used it nobly. He won favor at once and was obliged to respond to applause which would not be stilled with two encores. Sonorous and with a rich quality of tone under absolute control, equally effective in a robust, florid aria or simple song of tenderest melody, Baernstein is a delightful singer. His deep, low notes are as clear as those of a prima donna soprano. His enunciation is distinct, and that he understands the art of true expression was demonstrated in the group of German songs. He is unquestionably very near to greatness, as the word is known in connection with such names as De Reszké.—Detroit Evening News, December 13, 1899.

Especially interest was attached to the event because it marked the début of Joseph S. Baernstein, the very finest basso ever heard in Detroit. Mr. Baernstein sang for his first number the aria, "Ella Giammai u amoo," from Verdi's "Don Carlos." Responding to an encore, he sang a second number, and when the audience still refused to let him rest he appeared again and sang a third number. For his second number he sang a group of German songs. The gentleman has a superb voice of great range and purity, and he uses it most artistically.

This week will be another very busy one for Mr. Baernstein, and includes two performances of "The Messiah" Next week he will sing "The Messiah" in Boston and St. Louis, stopping on his return in Chicago and Buffalo.

1899—ARTISTS—1900

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER, 1
BERLIN, W., LINKSTRASSE 17, November 28, 1890.

It takes some time, but in the long run those who merit it will find their due acknowledgment in a musical city like Berlin. I have seen it verified again during the past week in the case of two pianists of extraordinary qualities, both of whom I have frequently mentioned before, and both of whom, after the success they achieved with audiences which had paid to attend their recitals, may now be said to have "arrived," as the French so tersely put it. I speak of Ernest Hutcheson, the Australian, and of Edouard Risler, the Alsatian pianist, the latter of whom gave the first of three piano recitals at Bechstein Saal last Friday night, when for once I saw that pretty concert hall absolutely sold out, and there was such a crush for tickets that it may fairly be surmised that the succeeding recitals will prove no less of a financial success. An even more pronounced success the artist achieved artistically. He played only Beethoven sonatas that evening, and seemed in superb style and the right sort of artistic humor. The latter quality was the chief element that distinguished his interpretation of the F sharp major, one of the most congenial and, so to speak, amiable of all of Beethoven's sonatas. The characteristic sonata was given with rare tenderness, but free from squeamishness; in the "Les Adieux" and "Absence" portions and the joyful "Retour" with exuberant and exhilarating spirit.

The B flat Hammerklavier Sonata, with its ugly Fugue, reminded me in the exposé of just this Fugue, and in the general, clear, thoughtful, in some episodes even meditative style of interpretation, of Hans von Bülow, only there was more warmth and passionate feeling in the Adagio, and above all there was such a variety of color and velvety richness in Risler's touch as Hans von Bülow never commanded in his palmiest days.

The same qualities I praised in the above were also prevalent in the performance of the big A flat Sonata, op. 110, which formed the close of the program. In this Sonata, however, as much as I admired the Fugue playing and the reading generally, I must take exception to the somewhat stilted, certainly quite unvoiced, phrasing and accentuation of the recitative and aria. They want to be sung upon the piano as much as this is possible upon an instrument of percussion.

The audience seemed insatiable, and did not have enough Beethoven even after four sonatas, so after a good many (I forget how many) recalls Risler gave them, in exquisitely finished and chaste reproduction, as an encore the Adagio from the E flat Sonata, op. 7.

Ernest Hutcheson's recital took place at the Singakademie, and this large concert room was filled on last Tuesday evening with musicians and students more than with a general public, although the latter was also well represented. This young man has at last attracted the attention of Berlin's musical people, and such enthusiasm as he aroused by his exceptional qualities as pianist is rare in this piano belabored community. The enthusiasm increased as the performance went on, and after the Chopin selections it reached a degree of fervor which necessitated the first encore in the middle of the program. It consisted of the Chopin Nocturne in F sharp major. Then in the third section of the program the writer's little prelude in G was redemanded, and finally, after the concert giver's effective, almost orchestral piano transcription of the "Walkürenritt," the audience crowded up to the podium and insisted upon no less than three encores (Mendelssohn's E minor Capriccio, Chopin's Study in Thirds and the Bach-Liszt G minor organ Fugue), and then wanted more!

Certainly since Tausig there has been to my knowledge but one other such legitimate technique, and that is in the head and fingers of our own Josef. With all this Hutcheson is not a mere virtuoso, for he is now fast coming out of the shell of conventionality, which formerly at times cramped his best efforts, and to some made him appear

cold and devoid of inner feeling and temperament. He is quite, on the contrary, full of impulse, and he is so sound a musician that he can be trusted to follow his impulses. I have rarely heard such an evening of fine piano playing.

Mr. Hutcheson's program was as follows:

| | |
|--|------------------|
| Chromatic Fantasia and Fugue..... | Bach |
| Gigue..... | Scarlati |
| Pastorale..... | Scarlati |
| Capriccio..... | Scarlati |
| Fantasia, op. 17..... | Schumann |
| Scherzo, op. 39, in C sharp minor..... | Chopin |
| Nocturne, op. 15, No. 1, in F..... | Chopin |
| Three studies— | |
| Op. 25, No. 3, in F..... | Chopin |
| Op. 25, No. 2, in F minor..... | Chopin |
| Op. 10, No. 7, in C..... | Chopin |
| Ballad in G minor..... | Chopin |
| Concert Study in F minor..... | Liszt |
| Spinning Song, from Flying Dutchman..... | Wagner-Liszt |
| Four Preludes in E minor, G, G minor and E flat..... | Floersheim |
| Walkürenritt..... | Wagner-Hutcheson |

As I am busy with the pianists, who during the past week, moreover, formed once more the majority among the soloists, I may as well mention here the first of six piano recitals by Miss Hedwig Meyer. This daring young lady from Cologne, whom Dr. Franz Wüellner has designated as his best piano pupil, has set for herself the arduous and by no means very feminine task of performing in a cycle of half a dozen recitals the entire set of Beethoven's sonatas for the piano. Truly this may be described as an undertaking, but it seems not doubtful that Miss Meyer, who has many advantages in the way of an evenly developed technique and a head that is evidently as clear as her fingers are clean, will carry it through to a successful end. The programs are so far well and carefully as well as thoughtfully arranged in that they do not present the sonatas in chronological order, but each program contains several sonatas from the three different creative periods of the master. Thus the first program contained the first Sonata in F minor from op. 2, the third in D major from op. 10, the third in E flat from op. 31, the G major Sonata, op. 79, and the C minor Sonata, op. 111.

"So far so good," but Miss Meyer will find it difficult if not impossible to hold and interest an audience throughout an entire evening of Beethoven sonatas, let alone through a cycle of six such soirées. Her playing is after all not intellectual enough for that; her conception is given up too much to small and frequently unimportant details, whereby she seems to lose sight of the big Beethoven style, and finally I don't believe that he is a woman's best domain. Some of the smaller sonatas, yes; and I include from the bigger ones even such works as the C major Waldstein, the F sharp major and the E major sonatas; but the Appassionata sonata, for instance, or the last three sonatas, never! I at least don't care to hear them performed by a woman, although I cannot and will not deny that there may be in existence strong minded women who can interpret them, but they do not belong to the small category of favorite or particularly sympathetic pianists.

Wednesday last was the day appointed by the Government for repentance and prayer. This official atonement day is in spirit similar to the American Thanksgiving Day, but perhaps a little less pleasing in effect, for there is no turkey dinner *de rigueur*, as it is in the United States, and which assuages considerably the onerous duty of praying and repenting officially. Moreover, there are no theatrical performances allowed and all secular concerts are equally strictly prohibited. The latter restriction would surely be hailed with delight by the hard worked gang of Berlin music critics, but "there is no rest for the wicked," even on Atonement Day, for, if secular concerts are prohibited, sacred ones are allowed, and it has become the fashion for the Royal Opera chorus to give its annual benefit concert just on this day. They are a very diligent, efficient and very painstaking body of artists, who deserve much more attention, praise and remunera-

tion than they are in the habit of receiving, and hence it gives me pleasure to be able to state that their benefit concert was a great success in both directions, artistic as well as financial.

What made the occasion something of a real musical event, moreover, was the fact that the Royal Opera chorus had selected August Klughardt's new oratorio "The Destruction of Jerusalem" for performance, and thus this work, which had first been brought out at Magdeburg, then at Dessau and which lately lived through a successful reproduction under Professor Wüellner's direction at Cologne, was now heard for the first time in Berlin. The rehearsals which, to judge by the results, must have been very careful and exhaustive ones, had been led and the work studied with the chorus by Dr. Muck, and he had also been announced up to the date of the concert as conductor of the performance. On the evening of the production, however, the usual colored slips announced the fact that Dr. Muck had hurt his right arm, and that in his stead the composer would lead the performance of his work in person. I have good reasons to doubt the story of Dr. Muck's incapacitation for conducting, and believe that the true cause for his retiring consisted in a few differences of opinion between him and the author of the work. Be that as it may, the audience had no reason to regret the substitution, for the performance, under the authoritative guidance of the composer, who, as conductor of the Dessau Court Opera and concerts, is also an experienced Kappellmeister, was an excellent one.

As regards "The Destruction of Jerusalem," it is the work of a most cultured, refined and imaginative musician, the product of a man of great talent, but just falling short of genius. In form it curiously enough resembles closely the oratorio of the old conventional and time honored type, which is in itself a noteworthy fact, for there are many who believe that the day of the oratorio has entirely gone by, while here is a modern musician of the advanced school who is by no means ashamed to give to the world an old-fashioned oratorio, which, however, contains many new features, some of them indeed improvements upon the former style. Thus the great importance which is given to the orchestra, which plays not simply the part of an accompanying medium, but has some graphically descriptive and effectively scored episodes of its own. With all this, the orchestra is never treated in an exaggerated, bombastic or ostentatious style, but always remains euphonious and full of suavity and charm.

Quite original is also the employment of three female voices as interspersed archangels' trios. These trios are written almost entirely a capella, and are beautifully harmonized in an almost uniquely telling and frequently daring fashion, the voice leading, however, remaining always pure and natural. Where, however, the harmonic changes became more rapid or so complicated that the composer fears the difficulty might lead to a divergence from the pitch he suddenly and very cleverly sustains the voices by the addition of a single orchestral instrument. Thus in the beautiful archangels' trio "So bekehr euch noch" (D major) the violoncello is cleverly introduced toward the close in an obligato sustaining voice of its own. The harp plays the same important part in the deeply felt F minor trio, "Was beruht du dich auf dein Gesetz," and most clever of all is the use of the tympani as a sustainer of the harmonies allotted to the three archangels, who begin and for a while continue unisono in the expressive terzet, "Und wenn auch eure Haende." These trios were beautifully sung by the ladies Grädl, Rothauer and Goetze, whose voices blended admirably and who sang the difficult music with absolute purity of intonation.

The soli of the Roman Messenger abound in difficulties, the composer indulging himself in coloratura writing of a somewhat Händelian genre. Miss Reinl overcame them with rare bravura and brilliancy, for which she was so persistently applauded that she had to bow thanks, a rather unusual event at an oratorio performance on Atonement Day at the Royal Opera House.

The part of the High Priest is written too low for Mr. Berger's voice, still he sang well and created quite an impression. So did Mr. Gruening in the double short parts of Titus and a Roman Herald. He is, however, not an ideal representative of oratorio style singing. Better by far was the baritone Baptiste Hoffmann, who knows how to sing and would have been still more dramatic if the inspiration of the composer had not left him in the lurch just in the short vocal utterances of Ahasuerus, which are not sufficiently intense to illustrate the words.

The chorus of course plays the main part in this oratorio, the text of which, by Leopold Gerlach, deals with the period in Roman history of Emperor Titus' expedition to Palestine in order to suppress the uprising of Judaea and which ended the war by the conquest and destruction of Jerusalem. It is not saying too much if I state that Klughardt in his writing for chorus marches at the head of the German contemporaneous composers. His invention is always fertile, melodious and at moments even highly dramatic, albeit he lacks great power and forcefulness mostly when they are needed in the climaxes he

THE MUSICAL COURIER.

tries to attain. His strength does also not lie in the originality of his ideas, but what he writes is beautiful, refined, euphonious and masterly in voice leading and polyphony in the choral as well as in the orchestral writing. He richly deserved the applause that greeted him and his forces, especially the royal opera chorus, after several of the best portions of his work, and I have no doubt that if "The Destruction of Jerusalem" be taken up for performance by one or the other of the many able-bodied choral associations in the United States it will prove as much of a success there as it did here.

On the same evening a work of similar genre, but of altogether different style and structure, had its very first performance at Crefeld. If I could have spared the time I should not have missed the important event of the première of Edgar Tinel's sacred music drama "Godoleva." As such the great Belgian composer designates this semi-dramatic, semi-epic work, but a mere cursory perusal of the piano score which I made some time ago quickly convinced me that Tinel's sacred opera is much less fit for performance upon the stage than are the so-called sacred operas of Anton Rubinstein. "Godoleva" is entirely lacking in dramatic action. In fact, so devoid of actual interest is the legendary text of this libretto that it seems a wonder that Tinel could have found sufficient source of inspiration in it for the setting he gave it, which is now neither fish nor flesh, neither full-blooded operatic nor yet sacredly descriptive oratorio music, such as he gave in far more dramatic as well as religious fervor in his oratorio "St. Francis." The very verve and intensity of the latter work may have misled Tinel into the belief that he was really a dramatic composer, just as the late Anton Rubinstein always imagined himself and tried to convince others that he was, while indeed neither he nor Tinel possess the dramatic vein to as strong or even perceptible degree which is essential in order to be able to produce a music drama, even a "sacred" one. "Godoleva" has, moreover, too pronouncedly a choral character (the chorus occupying by far the most important as well as the most extended and difficult portion of the work) to be readily brought out upon an operatic stage with the usual operatic chorus, and hence it was becomingly produced in the shape of an oratorio upon a concert platform by a good choral society.

As regards the intrinsic value of the music to "Godoleva," I should not like to pass judgment upon so important a work from the perusal of a piano score, for with a powerful and refined modern orchestrator the instrumentation plays such an overweening part, especially as there are so many purely orchestral interludes and episodes in this composition, that the piano arrangement will give you as little idea of the orchestral score as a photograph could do of the value of an oil painting. You merely get an idea of the outlines, and these in "Godoleva," despite some grandly built up choruses and fine climaxes, especially in the purely religious portions of the composition, do not seem to me to come up to the expectations raised by the musical contents of "St. Francis of Assisi."

The Crefeld performance must have been an extraordinarily fine one despite the great difficulties of the work, for the composer went into ecstasies over it. I have it, moreover, "black on white," from no less an authority than Musikdirector Theodor Mueller-Reuter, the conductor of the performance and of the Crefeld Concert Society, who writes to me as follows: "The performance was brilliant, the reception of the work enthusiastic. Tinel was present, and was made much of. Upon me also rich honors were bestowed. Pretty nearly all the Rhenish and Westphalian conductors attended the performance. Of course I cannot say much about it, but this much I may state, that Tinel, before the assembled public (some 1,800 persons) at the close, declared that he did not believe that he would ever again witness such a performance of his work, and that upon the conductor's stand he repeatedly embraced and kissed me amid the acclamations of those present."

"Particularly worthy of mention were the efforts of our chorus, which sang especially the difficult à capella choruses with flawless purity, without the least deviation from pitch. "Among the soloists Buettner (Bertholf) from Coburg and Mrs. Ruesche (Godoleva) from Cologne were the most eminent. Next to them must be mentioned Miss Fremstadt (Iselinde) from Munich and Mrs. Kayser (Elsa) from Düsseldorf. Ludwig Hess and Willy Matzmacher were good, but not more than that. I send you the Crefeld reports. With kindest greetings, devotedly yours,

"TH. MUELLER-REUTER."

The Crefeld criticisms corroborate above judgment of the conductor, and as an item of news I glean from one of

them that Tinel intends to return in his lately begun new composition to the form of the pure oratorio. He is now busy upon an oratorio entitled "Katharina," the text of which is written in the German and not in the Flemish language, in which "St. Francis" and "Godoleva" were originally written.

* * *

A third and most important novelty I have to chronicle in this week's budget, and in consequence in somewhat compressed report. It is Max Schillings' opera, "Der Pfeiffertag" ("The Pipers' Day"), which had its very successful first performance at the Schwerin Opera House on Sunday evening. Among the invitations which the Grand Ducal Court intendency of Mecklenburg-Schwerin had the kindness and courtesy to send out was also one for THE MUSICAL COURIER, and altogether there were no

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less than a dozen of the best known of the Berlin music critics, as well as some from Hamburg, Bremen, Munich, Frankfurt, Koenigsberg and other cities; furthermore, a great many musical authorities like Schuch, of Dresden, the directors of various German opera houses, musicians and amateurs who had made the journey to attend this premiere. Altogether it was one of the most representative musical audiences that could be gathered together in all Germany which had assembled in the pretty little court opera house at Schwerin on last Sunday night. From this fact alone you may judge that Schillings, who was hitherto known only through his one opera, "Ingvalde," is considered without any doubt the coming dramatic composer of Germany. This estimate and belief were considerably strengthened last Sunday night, for the progress which the second opera of Schillings shows, more especially in the way of a pronounced individuality and creative independence, is so marked that one can now foretell that Schillings will reach a higher position than that of a mere epigone of Wagner of the type of Mottl and Humperdinck and the others who cannot free themselves from the fetters of the giant of Bayreuth. After the "Pipers' Day" premiere I venture to predict that Max Schillings will soon win for himself in the field of the lyric drama the same position of *facile princeps* which Richard Strauss is now holding in undisputed single possession among the few symphonic composers of our day. I only hope that the virtuoso-like technic which he seems to have acquired, and which, especially in the handling of orchestral colors, is perhaps as great as that which distinguishes Strauss, will not lead and carry away Schillings into paths which,

in the case of Strauss, have assumed the aspect of quagmires and mazes full of will-o'-the-wisps.

This happily cannot be said of Max Schillings' music in the "serene" opera, the "Pipers' Day," for it is thoroughly healthy and natural, full of fine traits, in the orchestra as well as in the vocal writing, original in invention, although not absolutely free from the influence of Wagner, spirited in places, comic in others, or rather "serene," as Schillings designates his work as "heitere oper," and evidently does not want it considered as a comic opera. The latter it is indeed not, for the libretto of Count Sporck is sufficient to take all the fun out of it. That Schillings was able to achieve such a success as he did with his opera makes him out to be a great composer, for a small one could not have clad this inane and partially stupid and poor libretto with music containing sufficient life to carry the opera to a pronounced, deserved and undisputed success.

The action of the plot is laid in Alsace where, in the fifteenth century, the strolling pipers, fiddlers and musicians of all sorts and of both sexes formed a guild. This musical Bohème used to have a meeting day once every year at Rappoltswyl, the master of Rappoltstein being their chosen patron and the "Lady of Dusenbach" their patroness saint. The master of Rappoltstein has two children, a son and a daughter, the former of whom goes among the strolling minstrels against his father's will, and the daughter Herzland falls in love with Velten, her music teacher (appointed by the father) and a famous piper from the Rhine. The King's son achieves renown under the pseudonym of Rasbert and wins the love of

Velten's sister Alheit, who is also a "piper's girl." She is, however, no specimen of the whistling girls, who, like the crowing hens, come to the proverbially bad ends, but she thinks out a trick by means of which the master of Rappoltstein is fooled into giving his consent to the marriage of Herzland to Velten. The latter pretends to have been struck by lightning (a convenient thunderbolt is always at hand upon every well-managed operatic stage) and killed. A scene ensues which reminded me strongly of a play I once saw in New York and which, if I remember right, was called "The Shaughraun." In it an Irishman feigns to be dead and drinks whisky at his own wake. In the "Pipers' Day" it is Rhine wine instead of whisky which the conjuring lovers deal out, amid the most amusing and cleverest music in the opera to the lively corpse of Velten on the bier. Of course I mean bier not beer, but it is all the same, for the lord of Rappoltstein is taken in by it and gives his daughter's hand to the dead minstrel, who thereupon immediately comes to life again, and even the lord's meek and modest son, who has become a famous piper, is received in grace and gracefully receives his father's pardon and consent to marry the girl he loves. "All's well that ends well" may be said in extenuation of Count Sporck, and for him the principal thing and most lucky stroke was that he found a Max Schillings to set his libretto to music.

The performance of the novelty was one of the most perfect one could witness. Zumppe had prepared it most carefully and conducted with evident love. He deserved the several calls before the curtain, in which he shared the honors with the composer and the principals in the cast,

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THE MUSICAL COURIER.

Mrs. Liebeskind, Miss Mueller-Lingke and Messrs. Lang and Hermann Gura, the latter of whom served also as stage manager. It is wonderful how effective and lifelike the staging was done in this comparatively small opera house, how vivid the pictures were and the active share the chorus took in the proceedings. Also did they sing admirably, and it remains an unsolved question which of the two bodies, the orchestra or the chorus, deserve the greater praise.

"The Pipers' Day" was immediately after the première accepted for performance at the opera houses of Hamburg, Munich, Bremen, Cologne, Frankfurt and Karlsruhe, which latter place will probably bring it out first under the direction of Mottl, who was also the first to produce Schillings' music drama "Ingvalde."

Last night we had the fourth Philharmonic concert, in which Nikisch distinguished himself by the most profound and at the same time most brilliant as well as most touching and sympathetic reproduction of Tschaiakowsky's "Pathetic" Symphony he has so far vouchsafed us. He seemed to grow beyond himself, and after the performance of the "Triumphal March" the audience rose to him like one man. Again and again he had to bow his thanks, and finally made the members of the orchestra share in the success by rising from their seats in acknowledgment of the spontaneous and long-lasting applause. After the final movement, with its unrelentless grief and touching lugubriousness, Nikisch himself was so moved that big tears rolled down his cheeks. After Mascagni's butchering of this noblest of modern symphonies this Nikisch reading worked like a purifying revelation.

The other orchestral works of the evening were Wagner's "Faust" Overture, Alexander Ritter's two orchestral pieces, "Charfreitag" and "Frohnleichnam," which were new to Berlin, but which I had heard at the Dortmund meeting of the Tonkuenstlerverein, and which then, as they did now, impressed me favorably; furthermore, H. Esser's congenial and very musicianly as well as pietastvolles orchestral transcription of Bach's F major Organ Toccata. This used to be one of Theodore Thomas' battle horses more than a dozen years ago, but to Berlin it was a novelty, and one to which most of my confrères here take exception, as they maintain that the transcription for orchestra changes the character of this, one of the most brilliant works Bach ever wrote for the organ. The derogatory remarks of some of the Berlin critics, who are a trifle ultra-conservative in their musical views, do not detract, in my humble opinion, from the worth of H. Esser's admirable orchestration.

The soloist of the evening was the young violinist, Fritz Kreisler, whom you have heard in the United States as wonderchild some eight or ten years ago, together with Moriz Rosenthal. I have spoken of his successful re-entrée here a few months ago, but I cannot go into raptures about him as some do. He reminds me too much of Rosenthal for that, and I think that his whole style is tending in the direction of his wanting to become the Rosenthal of the fiddle. He has a big, warm and luscious tone, and he has also plenty, perhaps too much, temperament, for he allows this temperament to run away with him. What disturbs me more than that, however, is the fact that he is not always careful enough with the cleanliness of his intonation. The conception of the final movement of the Mendelssohn Concerto (which was his selection on this occasion) was flip-pant, and in the matter of rhythm and tempo so uncertain and shifting that Nikisch, one of the world's best orchestral accompanists, had some trouble in keeping up with Kreisler.

The program for the next concert is given over to Beethoven exclusively, and comprises the C major and the C minor symphonies, between which two works d'Albert will perform the E flat Piano Concerto.

Melba sat in a box, and in state, at the Philharmonic concert, and in close attendance upon her was Professor Joachim. The Australian prima donna will make her first guesting appearance here at the Royal Opera next Monday

night, December 4, in "Lucia," in which opera two more guests, the tenor Marconi and the baritone d'Andrade, will supplement the foreign element in the cast.

Leoncavallo, who recently conducted his "Pagliacci" at Leipsic, will do so in the near future also at Frankfurt, where he is likewise to conduct a concert. You see Mascagni's laurels do not give him peace. Leoncavallo has nearly finished the opera "The Roland of Berlin," which he is writing by command of the German Emperor, and the composer will shortly come to Berlin to play the work to His Majesty upon the piano.

Ricordi in Milan is mad at the Berlin music critics for the way they treated his protégé, Mascagni, and the Milan alleged, but not real, Scala orchestra. The style in which Signor Ricordi abuses the scribes in the *Gazetta Musicale di Milano* is far more unfair and certainly much more uncouth than the way in which the German critics treated Mascagni.

The lost Budapest tenor and Lothario, Jules Perotti, has turned up—not in New York, as was first surmised, but in Berlin, where we shall soon have the pleasure (?) of listening to him, either at the Theater des Westens, or—at the Wintergarten.

A new third, fourth or fifth Kapellmeister has been found for the Royal Opera House in the person of Bruno Walter. He is only twenty-five years of age, but, after having graduated from the Stern conservatory, has already conducted opera at Cologne and at Hamburg.

Among the callers at THE MUSICAL COURIER'S Berlin office during the past week was Otto Taubmann, composer and musical littérateur, who brought me a copy of the piano score of his "German Mass," which created such a sensation at the Dortmund Tonkuenstler meeting, and which important choral work has just been published by Breitkopf & Härtel, of Leipsic; Mr. and Mrs. Arthur M. Abell, who returned from their excursion to the United States, and will settle again in Berlin for the winter; H. I. P. Kaiser, a pianist from Düsseldorf and a pupil of Dr. Otto Neitzel, of Cologne. Mr. Kaiser will give a concert here in the beginning of next February, and may thereafter accept an offer he has from a large conservatory in the United States as head teacher for its piano department. Mrs. Max Liebling came to tell me that the contract for her daughter, Miss Estelle Liebling, was now ready to be signed. Hofrath von Schuch had stopped over in Berlin on his way from Schwerin back to Dresden in order to hear this phenomenally voiced and gifted young coloratura soprano, and as Madame Wedekind, the former pet of the Saxonian capital, has recently lost her high notes, the Hofrath was glad to offer the New York girl at once a position as first coloratura at the Dresden Court Opera at a very flattering salary and on a contract for three years. Madame Antonietti, mother of the young Milan violinist Aldo Antonietti, also called.

O. F.

Berlin Music Notes.

FERDINANDO FRASNEDI, a cellist from Bologna, was heard in concert Monday evening, and while not the finished performer like his countryman Arrigo Serato, the violinist, who played with such success last week, he has much in his playing which is commendable, notably a big tone and plenty of temperament. Some unfortunate slips of memory put the artist somewhat at a disadvantage, in that he became nervous and phrased roughly and the passage work was not always clean. However, the third movement of the Lindner Concerto, a fine tarantella, he gave with great brilliancy. Miss Marie Wagner, the

vocalist of the evening, gave songs of Brahms, Haydn and d'Albert.

Raimund von Zur-Mühlen's second song recital drew a large and fashionable audience to Beethoven Hall Monday night. Not every singer who has passed his best singing days can bring himself to realize this fact and by a skillful management of the voice and a keen judgment in the selection of songs thus keep the majority of the adored public in ignorance of the ravages of time. Mr. Zur-Mühlen seems to be an artist of this kind, who understands the limitations of his voice, and consequently his well chosen program, together with his magnificent interpretation and fine delivery, gave an evening of unalloyed pleasure. On the program were songs from Brahms, Schumann, Tschaiakowsky and Wilhelm Berger, but special mention must be made of the six songs of Robert Schumann, which were given in a broad and noble style and with true poetical feeling. Mr. Bos added to the artistic pleasure of the evening by his delightful accompaniments.

The handsome Russian mezzo soprano, Polly Victoria Blumenbach, gave a song recital Tuesday evening at Beethoven Hall. In the opening numbers she seemed indisposed, the voice sounding throaty and forced, but she seemed to throw this off to a certain extent later in the evening, and in the Brahms songs, "Von Ewiger Liebe" and "Ein Wandren," she was again the fine artist we remember her from last year. On the program was a charming song of Th. Dubois called "Trimazô" ("Chanson de Mai"), which was given with éclat; also a group from the cycle "Lieb und Treue" of Ed. Schütt. The first three of these, "Die Einsame," "Dämmerstunde" and "Rosen," are short, simple and full of poesy, and Miss Blumenbach interpreted them with earnest thought and feeling. A persistent public demanded an encore at the close, which the lady graciously granted.

The Joachim Quartet's third concert, with the assistance of Andreas Moser, viola, took place Thursday evening in the Singakademie. The two quartets on the program were the Beethoven in F major, op. 18, and the Schubert in A minor, op. 29, two much admired works, which this famous organization have often played to an enthusiastic public, their performance of them this time being in no way inferior to their high standard. The ensemble, particularly in the Beethoven number, was marvelous. The inspiring Brahms' quintet in G major, op. 111, closed the program.

Sidney Biden is a prominent young baritone of Chicago who has lately arrived in Berlin to study with Professor Blume, who speaks very enthusiastically of his warm, mellow, baritone voice.

Another pupil of Professor Blume's whom it has been my privilege to meet and hear sing is George Reed, of Chicago. His voice is of the robust tenor type, with a baritone quality, rich, full and round; he already uses it artistically and phrases exquisitely.

F. M. BIGGERSTAFF.

Charles H. Shackleton.

Charles H. Shackleton died suddenly in Louisville, Ky., on the afternoon of December 12 from apoplexy.

Mr. Shackleton was born in Millgate, Lancashire County, England, fifty years ago last April.

A man of wide culture, Mr. Shackleton was best known in Louisville for his activity in musical affairs. For a number of years he was director of the Musical Club and to him more than anyone else has been due the credit for the May music festivals and the annual Christmas presentation of "The Messiah."

In addition to his duties as director of the Musical Club Mr. Shackleton was also director of the Apollo Club, a male chorus.

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THE MUSICAL COURIER.



BRUXELLES, November 27, 1899.

A GREAT crowd assembled Saturday last at the concert given by the Quartet Joachim at the Grande Harmonie. The program was a beautiful one, containing the A minor Brahms Quartet, Schumann's in A major and the great C sharp minor of Beethoven. This latter remained the dominant impression of the evening, although in the Brahms and Schumann the exquisite delicacy of sentiment, the relief of the thematic designs, the noble simplicity of style, enchanted all music lovers. But in the Beethoven it seemed as if there even something more.

The intensity of tone given by the four incomparable artists to the great elegie of the beginning, the profound expression imparted to the emotional melodies which alternate in the other parts with the whirling spirit of the joyous and entrancing rhythms, the unity of style, the marvelous ensemble, the surety of execution, the superfine quality of the interpretation, all these united to make this performance an impression of accomplished and superior art. Really moved by the tranquil and dignified surety of the master, who remains one of the greatest artistic personalities of the latter part of our century, the public accorded Joachim one long ovation, associating, it goes without saying, in its manifestations of admiration, Halir, Wirth and Hausmann, his worthy partners.

Frederic Lamond's first recital at the Grande Harmonie, a recital entirely consecrated to the works of Beethoven, proved a brilliant success for the eminent artist. He gave proof of marvelous endurance, for playing the sonatas in D, the "Moonlight," Characteristic and Appassionata, the Thirty-two Variations on a Heroic Theme, the Andante in F, the amusing Caprice on "The Rage Over a Lost Cent," is prodigious, and attests a phenomenal memory, an absolute surety of technic and exceptional physical vigor; in one word an absolute mastery of the instrument, and this Lamond possesses.

One would like from him, here and there, a more penetrating tone, more poetic charm and an indefinable something more in his touch, which would give more variety and color to his play. But it is impossible to be more clear, to expose the themes more concisely, to phrase more intelligently or to shade with more taste than he. His next recital, which takes place on Wednesday next, contains on the program "Variations and Fugue" on a theme of Handel (Brahms), Beethoven's Sonata, op. 31, No. 3; "Giga con Variazioni," of Raff; Barcarolle of Chopin; "Marche Militaire," Schubert-Tausig; "Etudes Symphoniques," Schumann; "Liebestraum," Liszt; Etude, Lamond, and Liszt's "Don Juan" Fantaisie.

Messrs. Albert Zimmer, Anthony Dubois, violinists; Nestor Lejeune, altist; and Emile Doehaerd, violoncellist, will give five chamber music recitals at the Maison d'Art, the first one taking place Thursday, December 14. The program contains the D minor Quartet, No. 15, of Mozart; the Beethoven C minor Trio for strings, op. 9, and the First Quartet in A major of Borodine. From this association of able, young musicians we expect much in the future; they have our heartiest good wishes for success.

Friday at the Galeries very brilliant revival of the "Brancioniers" of Offenbach. Indeed it could not have been otherwise than a success, with actresses such as Mlle. Jane Petit and Montmain. The former received recalls and encores after each act. Lagairie, Ambreville, Blondeau and Poudrier formed an excellent ensemble, and it is a long time since an operetta was produced under such good conditions in the Galeries. The public seemed to enjoy and appreciate it immensely, as is attested by the crowded houses which greet it nightly.

The cantata of the laureate of the "Prix de Rome," François Rasse, at the impressive séance of the Royal Academy of Belgium obtained a great and merited success. It is a work in which a really promising and interesting talent shows itself. One cannot—that goes without saying—under the conditions in which these pieces of competition are written, expect all the perfection of a work which has slowly ripened, conceived in liberty of thought and in the complete disposition of all the means which the musician can dispose of. It suffices that it should attest serious study, musical instinct and artistic faculties. There is all this in abundance in the "Cloches Nuptiales" of Rasse. The composer directed his work with great surety, having for assistants his old co-students at the Conservatoire. Mr. Van der Goten in the role of "récitant," Mme. Feltesse-Ocsombre in that of the young girl, Mr. Hennuyer in that of the fisherman—and further the choirs of the classes of ensemble singing of the Conservatory. Mr. Rasse is not a pupil of the Conservatory for composition. He is a private pupil of Gustave Huberti.

Saturday evening we had another opportunity of judging the merits of the work of this young composer when the Orphéon, of Bruxelles, gave a concert at the Grand Harmonie. This society, composed of 150 male voices under the direction of Ed. Bauwens, formed, if not a musical at least a very amusing part of the program. The nuances were sudden, and in the fortes their maxim evidently was "give as much as possible." In a small hall the result was disastrous. However, we were compensated for this musical torture by the trio for piano, violin and violoncello of Rasse, with the composer at the piano, and Messrs. Schörg, violin; Gaillard, violoncello, and the same composer's string quartet performed by the Quatuor Schörg. Both of these works were admirably presented, and received much applause. Madame Miry-Merck sang three songs of Rasse in a very charming manner. Her voice, though small, is always sweet and her method excellent. She scored quite a success in "Le Noël d'Enfant," Dell'Acqua, which suited her to perfection and which she rendered admirably.

Following the concert Van Rooy, the direction of the Ysaye concert gave us the occasion of applauding Carl Scheidemantel, the celebrated baritone of Dresden and Bayreuth, who there created a sensation in the roles of Amfortas, Wolfram and Hans Sachs. He is, like Van Rooy, a pupil of Stockhausen, and made his first bow yes-

terday to a Bruxelles audience. To compare the two artists, Van Rooy and Scheidemantel, would be rather unjust, for one has perhaps already passed the apogee of his fame, while the other is in the plenitude of his force and development. Mr. Scheidemantel sang one of the most beautiful of the Beethoven Lieder, "An die Hoffnung." This selection, as always in Beethoven, is written for the high register, and suited Mr. Scheidemantel to perfection. I did not care much for the religious song of Lassen, "Ich sende luth," the text being of more worth than the music. The composition lacks unction. The public redemanded, and with reason, the "Song to the Evening Star," from "Tannhäuser," which Scheidemantel sang remarkably well. This beautiful page is never so impressive or beautiful, it seems to me, as when interpreted by a German. Is it the fault of the translation or the lack of sentiment on the part of Wolfram? It is difficult to say.

The orchestral part of the program was most interesting. The overture, "Sancho," of Dalcroze, is the instrumental preface to the lyric comedy in four acts, words by Yoas-Plessis, which was given at the Grand Theatre, Geneva, in 1897, with such success. The overture exposes musically the characters of Sancho and Don Quichotte, the immortal heroes of Cervantes' satiric poem. Dalcroze is a young composer of great talent. The work is replete with humor, the orchestration excellent and the beginning and end especially made a great impression. Alberic Magnard, the son of the director of the "Figaro," is already a master. He presented a Symphony, No. 3, which, as in Paris, was most enthusiastically received by the public.

The author of "Yolande" belongs to the school of César Franck; therefore is affiliated with us. The introduction, which is severe and passionate, is really a beautiful inspiration; the rhythmical charm of the dances in the form of a scherzo of marvelous clearness, the pastorale written in a dramatic vein, and above all the finale, which, mingled with irony, gives the résumé of the composition; this is crowned by a choral presented at the début which changes gradually into a song of triumph, and constitutes a movement of uncommon beauty. The overture of "Faust," which was well rendered, is a fragment of a grand symphony on the subject of "Faust," which Wagner began before the "Flying Dutchman." This overture should have formed the first part of the grand symphony, the second part pertaining especially to Marguerite. Wagner never completed it, however, and even wished to destroy the first part. Had it not been for Liszt's intervention it might never have been published. In a letter to his friend Uhlig, Wagner indicates as title "Faust in Solitude: Poems Symphonique." He later adopted as definite title "An Overture to Faust."

Clara A. Korn, Composer.

Miss Ruby Gerard Braun, a rising young violinist and a member of the Women's String Orchestra, of New York, has requested Clara A. Korn to compose a violin solo for her, which she will play at a concert which she gives in February, 1900, in Newark, N. J., under the auspices of the Philo Club, of the same city. Miss Braun expressed the wish that the composition be melodious and technically brilliant, so the composer decided upon an Air de Ballet as appropriate for the occasion and as likely to meet the requirements. The Air de Ballet is now finished, has been submitted to Miss Braun, and has proved highly satisfactory to that lady, so it will be published, and will appear at about the same time as the "Idyl," the piano piece dedicated to Dr. William Mason.

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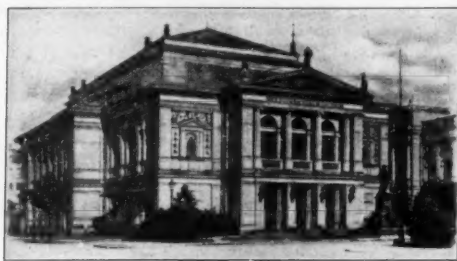
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THE MUSICAL COURIER.



LEIPZIG, November 20, 1899.

THE long-heralded Mascagni concert with the Milan Scala Orchestra took place last evening before an audience which packed the Albert Hall from pit to dome, and there was a constant buzz of excitement until the "great man" appeared. What we heard was a different thing, for, as people are in the habit of expecting abnormally much from a man of Mascagni's distinction, the result was, in part, disappointing to the enthusiastic crank. This individual was much in evidence at the concert under notice, and at the close of the second half simply outdid himself in bringing the tired conductor to the front of the platform, and one was led to suppose that had Mascagni whistled the Intermezzo for his especial benefit, that individual would have still asked for more.

Rossini's overture to "Tell" was placed at the head of the program, and was played in such a manner as to call forth the most emphatic approval, particularly the treatment of the cellos in the opening theme, and later the figuration given out by the woodwind. The applause was genuine at the conclusion. Next in order came the Tchaikowsky "Pathetic" Symphony, which was not a signal success. The first Allegro, with its pregnant middle subject, was not clearly defined, and had a somewhat manufactured effect in the temperament infused by the conductor. The unique Allegro con grazia in five-four time was taken altogether too quickly, and the following Allegro vivace failed entirely in producing the proper contrast, which was made even more evident by the broad and majestic closing movement being dragged to tediousness.

Tchaikowsky is not Mascagni's forte, and as Leipsic boasts of a conductor who has a particular regard for this symphony, he would have done better to have chosen another work. His "Prelude to Iris" abounds in fine orchestral effects, and begins with a droning melody of four measures assigned to a single double bass, which is afterward taken up by the whole body of the strings and given out unisono. There is a great deal of unmeaning noise indulged in by the brass and tam-tams, assisted by the tympani, when this really fine and characteristic theme is introduced into the final climax. The work was very well played by the orchestra, which further distinguished itself in Schumann's "Träumerei," and a Scherzo of Cherubini, taken from his fine String Quartet in E flat, and not in C minor, as the program said. There was a warm and even quality of tone given out by the sixty odd strings, and also absolute ensemble, making the performance the most satisfactory one in the entire evening. The "Tannhäuser" Overture was the last on the bill, and was not a rousing success, though well played. Mascagni was called out twenty times or more.

Augusta Götze, who has just celebrated twenty-five years of activity as a teacher of singing, and of which school our own Mary Howe is a worthy example, arranged a pupils' recital on Wednesday last. There were some two dozen songs and duets down for performance, chief among which were the "Crudèle" of Mozart, sung in excellent style and

good voice by Lena Krull, who later further demonstrated her careful training in songs by Rubinstein and Richard Strauss. Lucie Krall was the big success of the evening in the two arias from Mozart's "Magic Flute," singing them both in the original key, and created a sensation by singing a D, E and F in altissimo.

Such voices are particularly rare nowadays, and this one should have a future, although it is not large nor adapted to any other style excepting colorature, as staccatis, shakes, trills and rapid scales seem as easy of accomplishment as producing an ordinary tone. The young lady would do well in cultivating the musical side of her art, as was shown in the charming Tchaikowsky duets, where her partner, Olga Vossou, carried off the honors in disclosing an alto voice of promising quality and decided musical temperament. I was disappointed in not finding Martha Wollenburg's name on the program, whose success at the previous recital justified all expectations.

The Riedel Verein produced Händel's "Israel in Egypt" on Tuesday, under the careful direction of George Goehler. Emil Senger, of New York, and Ulrici, of Leipsic, sang the bass solos, as did Frau Geller-Wolter and Minnie Nast the alto and soprano parts.

"Dalibor," opera by the Bohemian composer Friedrich Smetana, was produced for the first time in Leipsic on November 21 with no more than ordinary success. It seems strange that a work like the "Bärenhäuter" is received with acclamation, whereas such a beautiful and technically clear opera as Smetana's excites little if any enthusiasm.

Truly enough, does the not over effective libretto give us "Fidelio" all over again in many of the situations, but the music, certainly not. Lyric, dramatic and intensely characteristic is the entire work. The carrying through of "leading motifs" is quite discarded in the development of melodies in phrases of eight to sixteen measures, and they are treated with all the consummate mastery of contrapuntal device and highly colored instrumentation which is obvious in all of Smetana's compositions. I will have more to say upon hearing the opera a second time.

One of the great newspapers in this town, the *Nachrichten*, has taken up the differences existing between its two critics, Prof. Martin Krause and Dr. Dettlef Schulz, against Hans Winderstein, the conductor of the Philharmonic concerts. Winderstein distributed a printed and personally abusive circular to all his subscribers at the last concert, claiming this doubtful privilege as an offset to the decidedly just criticisms of Dr. Schulz, who has had enough experience. When Winderstein began his undertaking, some three years since, all of the critics here extended a helping hand, and through the columns of THE MUSICAL COURIER his doings have been commented upon from time to time.

Hans Winderstein cannot stand greatness; not that this word can be taken as explaining his real ability, but rather the position which he occupies by chance. After three years his artistic standing cannot be considered first class, as he is a conductor of popular programs, and as such very satisfactory, but to judge him from his own remarks to the effect "that he considered himself a dangerous competitor for Arthur Nikisch" (!) must be at once dismissed in the negative. I have several times called attention to the attitude which is displayed by the Gewandhaus, Philharmonic and others in their treatment of the press, and particularly against the foreign representatives here. It is an excellent thing that the *Nachrichten* has shown the proper spirit in buying the tickets for its critics and then writing a just estimate as to the worth of a

performance. Winderstein would do well to remember that a public personality must accept the inevitable as far as criticism is concerned, and that the truth will be known some time.

Leoncavallo conducts his "Bajazzo" at the Opera tonight, as well as several new orchestral compositions, of which more in my next.

A. K.

The Place of the Zarzuela in Music.

ANTICIPATING that in line with our expansion of territory, and particularly in Cuba and Porto Rico, where the forms of amusement are in a measure conducted on different lines than they are in the United States, and foreseeing that the trend of winter travel and excursions will lead to our new possessions in the tropics, it would be well to know something about the highly popular and in some cases meritorious operatic skits that seem to be the vogue in Cuba, and in fact all Spanish-American countries.

To begin with the "zarzuela" generally partakes of the character of a musical farce comedy or burlesque and is usually of about one hour's duration, and during a performance three or four are given with alternating favorites who have become famous in their respective parts and in some cases identifying themselves in the portrayal of a certain character therein.

This little one-act opera is sometimes very pretentious, running through three or four scenes, and frequently containing perfect little gems of melody.

The management of theatres who produce zarzuelas usually charge for every "tanda," as it is termed, and the public can come in at any time of the evening's performance to see the particular zarzuela that it is inclined to; although on Sundays and on "dias de fiesta" (holidays) the tickets are sold for the evening's entertainment, comprising three and often four distinct operettas, and on such evenings the sidewalk ticket speculators vie with one another in bidding for the return checks, and on popular nights very frequently the man who goes out "between the acts" is tempted with the cries of "Seis reales para la vuelta" and sometimes "diez" reales are offered. (Seis reales is about 75 cents and diez about \$1.25).

In comparing the zarzuelas given at the Teatro Principal and Arben in Mexico with that at the Teatro Albiza at Havana, one cannot help but to give the palm to the productions in Mexico, as they are staged and equipped far superior to those in Cuba; as to the artists, they are generally the same, as there is an interchange of almost all worthy artists coming from the principal theatres of Madrid, Barcelona and Seville.

The zarzuelas that are most popular are "Los Cocineros," "La Marcha de Cadiz," "La Revoltosa," "El Pobre Diable," "La Viejicita," "La Gran Via," "La Marina" and many others.

Dr. Hugh A. Clarke's Lecture.

Dr. Hugh A. Clarke, professor of theory and composition in the Broad Street Conservatory of Music, of Philadelphia, delivered the third in the course of lectures that he has prepared for the students and patrons of this institution on Wednesday evening, December 6, in the concert hall of the conservatory. The subject, "The Dance or Lyric Form and Its Extensions," was treated in his usual scholarly manner. The object of the lecture was to explain the extension of the lyric form by the addition of transition passages, with the object of making the passage from one theme to another less abrupt, making a step in advance toward the development of the higher forms of the rondo and sonata. The lecture was well illustrated and explained.

Carroll Badham, TEACHER OF SINGING.

Miss Badham has returned from her usual summer of teaching in Paris, and is ready to receive pupils at her new studio. She is experienced not only in training the voice, but in teaching style, diction and the interpretation of rôles.

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Musical . . People.

Allen May, a baritone soloist, has decided to settle in Toledo, Ohio.

Mrs. Fenette Sargent Haskell gave a recital on December 7 in Austin, Minn.

December 11 Mrs. F. Howard Russell sang at an entertainment in New Haven, Conn.

Miss Edith Aab gave a musical at Alfred Barrington's studio, Hartford, Conn., December 8.

At Dowagiac, Mich., December 8, a concert was given by Miss S. E. Jones and Mrs. Adelaide Rix Fish.

On the 22d ult. the Battle Creek (Mich.) Symphony Orchestra gave its sixth annual symphony concert.

Professor James' music class is preparing to give a pupils' recital in Grand Falls, N. Dak., during the holiday week.

Frederic Archer gave his 315th free organ recital in Carnegie Music Hall on Tuesday afternoon, December 10.

A song recital was given at the home of Mr. and Mrs. F. M. Sapp, Ottawa, Ill., last week, by Ralph Sapp and pupils.

The public recital of Mrs. A. S. Harlan's class in music at What Cheer, Ia., late in November, attracted a large audience.

The pupils' concert given December 8 by Prof. Max Florschuetz in Wissner Hall, Newark, N. J., was well attended.

The pupils of Miss Violet Tolman enjoyed a very pleasing musical evening last week at her residence, 93 Bay street, Taunton, Mass.

The Providence (R. I.) Philharmonic Orchestra, recently organized, has just given its first concert. Fred L. Martin was the soloist.

Miss Sibyl Anderson has issued announcements of the opening of her studio at 255 South Second East street, Salt Lake City, Utah.

The choir of the First Baptist Church, Ann Arbor, Mich., consists of Mrs. Berryman, Miss Carson, E. H. Harriman and R. B. Davidson.

On the evening of the 12th inst. the pupils of Signor and Mme. Ricardo Ricci gave a vocal recital at the studio on Market street, Wheeling, W. Va.

A student recital was given at the Conservatory of Musical Art, Pittsburg, Pa., on the afternoon of December 19. Charles Davis Carter is the director.

Miss Edith Luney, assisted by local talent and Mrs. J. N. Bradley and Miss Bernice Osborne, of Denison, gave a concert at Vail, Ia., the last day of November.

On December 8 a German song recital was given by Robert A. Smyth, tenor; Nellie H. Smyth, soprano, assisted by Mrs. E. Higginson, accompanist, at Wichita, Kan.

The Horace Burr Club of Trinity Parish, Wilmington, Del., gave a musical December 5. The program was sung by Miss Wales, Miss Elliott and Messrs Harrison and Davis.

The Springfield (Mo.) Musical Club is arranging for a piano recital by Madame Rivé-King. The exact date has not yet been decided, but it will be about the middle of January, 1900.

An informal reception was given at the Huron (S. Dak.) School of Music on the evening of December 1 in honor of Mr. Chapman, who takes Mr. Norris' place as head of the vocal department.

The first of a series of musicales to be given at Masonic

Hall, Port Richmond, N. Y., by Miss Ida Corson, Miss Helen Hillyer, Miss Cora L. Butler and their pupils, took place on December 1.

Mrs. S. A. C. Everett gave a children's musical at her residence, No. 507 Orange street, Macon, Ga., December 2.

Miss Jessie T. Faulkner, of South Bend, Ind., is a popular singer and soprano soloist of the First Presbyterian Church chorus choir. She has opened a studio at 328 North Michigan street.

Edgar L. Fulmer, organist of Grace Lutheran Church, Reading, Pa., gave two organ recitals at the Export Exposition, Philadelphia, the first on November 1, the second on Pennsylvania Day, November 16.

The first public recital of the season of the Euterpe Club was held at the home of Mrs. F. M. McCaslin, on North Ohio avenue, Sidney, Ohio, December 4. The program was in charge of Miss Jessie Ayres Wilson.

At Torrington, Conn., the Albion Quartet—Messrs. Davey, Lumb, Simpson and Calder—and the Ladies' Trio—Miss Edith Davey, Miss Grace Sanford and Miss Sadie Mills—took part in a concert on the 8th.

At the organ concert given at St. James' Church, Vincennes, Ind., December 11, Mr. St. John, the organist of the church, was assisted by Mrs. S. Miller, Miss Anna Louise Cook, Miss Fannie Eluere and Will Tewalt.

The Terre Haute (Ind.) Musical Club gave one of its most interesting entertainments December 8, when a feature of the evening was an explanation of the Fletcher method of music teaching by Miss Grace Jenckes.

Mrs. John Morgan, Miss Laura Case, Mrs. Robert L. Knebel, Charles A. Mandelert, Miss Hector and Cyril Tyler sang at a ballad concert given in Duluth, Minn., December 5. Mrs. James Nelson McKindley was the accompanist.

The Bridgeton (N. J.) Musical Union gave its mid-winter concert on the Wednesday evening preceding Christmas. The concert was held in Central M. E. Church, and a portion of the oratorio "The Messiah" was presented.

An organization of the Cody Culture Club was perfected at a meeting held at the residence of George T. Beck some time in November. C. E. Hayden was chosen secretary and treasurer.

A piano and song recital was given by the students (Division 1) of the Department of Music, Stephens College, Columbia, Mo., on the evening of December 18, 1899. The piano pupils who will take part are those of T. Carl Whitmer, director of music.

There was an entertainment last week in Cordaville Hall on Tuesday evening by Westboro (Mass.) artists. Those participating were Miss Annie E. Fales, Miss Ella M. Fay, Miss Mae E. Clark, Miss Gertrude Bradley, Mrs. Maria A. Gilmore and Lester Ray Clark.

Mrs. Charles F. Luberger and Mrs. Henry L. Sailor gave two musicales on Thursday at the home of the former, Cedar Rapids, Ia., in honor of Miss Zella Estelle Leighton. Eighty were invited for the afternoon and 125 for the evening, the same program being given. Miss Leighton was assisted by Mrs. John O. Baxter.

The Meriden (Conn.) Orchestral Club has formed a permanent organization. The officers are: President and director, Arthur H. Turner; secretary and business manager, Henry Winter Davis; treasurer, Frank L. Palmer; librarian, Alfred Hirschfeld; music committee, A. H. Turner, H. W. Davis, Mrs. F. C. Borst and W. F. Kerr.

One of the largest congregations ever gathered in St. John's Church, Waterbury, Conn., was present December 3 to hear the "Harvest" cantata, which was sung by the combined choirs of St. John's Church and St. Michael's Church, Naugatuck, assisted by Miss Lilla Wigmore and George E. Boyd. The cantata was composed by Dr. G. M. Garrett.

The opening recital of the winter term at Mrs. W. H. Fowler's piano and Virgil Clavier School, which took place December 5, was given by Misses Martha Hazelet, Dorothy Shank, Mabel Deyo, May Fisher, Beth Simmons, Elsie Brownell, Margaret Wilson, Phoebe Rhoades, Iris Weise,

Jean Butler, Grace Herman, pupils of Mrs. Fowler, Miss Kohler and Miss Sholl.

Mrs. Lizzie E. Osgood, of Lockport, Ill., sang at a musical in November in that city.

The soloists at the second concert of the Choral Society at Champaign, Ill., on the 14th, were Miss Louise Blish, alto; J. Brunt Rogers, tenor, and Garnett Hedge, baritone.

At a recent concert in Du Bois, Pa., those taking part were Miss Florence Booze, Mr. Golder, Miss Hindman, Miss Alice Barbour, Mrs. H. A. Vosburg, Mrs. Jennie Manee, Mrs. E. F. Vosburg, J. Ed. Brady, W. E. Van Dyke, H. A. Vosburg, Dr. L. G. Nickerson and J. H. Brady.

Mr. Kaeuper, of the Wittenberg Conservatory, Springfield, Ohio, has secured Charles Holstein, the Hungarian violinist, to take charge of the violin department of the school. Mr. Holstein received his musical training in Budapest, Hungary, having studied under Jano Hubay and David Popper.

Among those who took part in the musical given recently under the auspices of the Denton (Md.) Musical Association were Mrs. B. H. Johnson, Miss Sophie Gates Kerr, Miss Lora Downes, Miss Ethel Anderson, Miss Blanche Hobbs, Miss Anna Fischer, Miss Murial, J. Ramsdell, George C. Skirven, Prof. H. E. Pearson, Prof. J. T. Moore and William E. Brown.

A. Howard Geeding, of Lebanon, Ohio, sang the title role in a partial performance of "Elijah" at the Clifton Presbyterian Church, Cincinnati, December 3. The following pupils of A. Howard Geeding, voice, and Miss Jennie M. Drake, piano, gave an interesting recital at the National Normal University, Lebanon, Ohio, on the morning of December 14: Misses Laura Cunningham, Annie Koogle, Ella Malster, Bessie Van Horn and C. L. Curless.

The thirteenth piano recital by the pupils of Prof. P. M. Cook was given at his studio, Cannon House, Salt Lake City, Utah, on the afternoon of November 4. Those taking part were Miss Smoot, Mr. Cook, Inez May Van Sant, Miss Chase, Emma Miller, Rena Bray, Alice Bee-man, Mrs. Horsfall, Edith Hawkes, Nannie Jaensch, Belle Naylor, Lyda Hauxhurst, Earl Van Cott, Bessie Besley, Mabel Sorensen, Eva Thomas, Gladys Quayle, Forest Martin and Mamie Shafer.

A composers' evening was given in Louisville, Ky., on the 4th. The works presented were by Miss Mildred J. Hill, Mrs. Alicia K. Van Buren, Osbourne, McConathy and Karl Schmidt. Those taking part in the program were Mrs. Julius Beilstein, Mrs. Flora Marguerite Bertelle, Miss Emily Davison, Mrs. Katherine Whipple-Dobbs, Miss Virginia Shafer, Hewitt Green, Joseph Simons, Douglas Webb, John Surmann, Victor Rudolf, Lucien Conen, Karl Schmidt, Mrs. Emily Davison and Miss Mildred J. Hill.

Miss Eva Brandenburg, soprano; Miss Grace Hix, alto; Leigh Lewis, tenor, and Lee Fox, basso, won prizes at the Apollo concert last week in Muscatine, Ia. The following received honorable mention, which entitled them to membership in the Apollo Club: Miss Josie Wyant, Miss Jessamy Brigham, Miss Harriet McQuesten, Miss Bessie Jarvis, Miss Anna Rankin, Miss Mabel Hoffman, Miss Schwertfeger, Miss Bessie Porter, Herbert Hetzel, Joe King, Mr. George, Howard Warfield and Herman Schmidt, Mrs. Agnes St. John and Miss Catherine Hayes were also awarded prizes.

The Limestone Musical Club, of Gaffney, S. C., announces eight meetings for the season, two of which have already taken place. The officers of the club are: Wade R. Brown, president; Miss Addie V. McArthur, vice-president; Miss Pawnee Jones, secretary and treasurer. Other members are Lalla Black, Mrs. Grace Battis Brown, Minnie A. Carroll, Mrs. Virginia C. Copeland, Fannie Corry, Annie L. Edwards, Mabel Forte, Mrs. H. Fay Gaffney, Florence Griffith, Mary E. Jackson, Mrs. Baxter Lemmond, Agnes A. Littlejohn, Annie May Martin, Marie Montgomery, Nannie Cora Richardson, Mrs. B. P. Robertson, Eva Ross, Eva Cecile Sams, Ollie Campbell Scott, Georgie Steedly, Aileen Ward and Mrs. T. H. Westrope.

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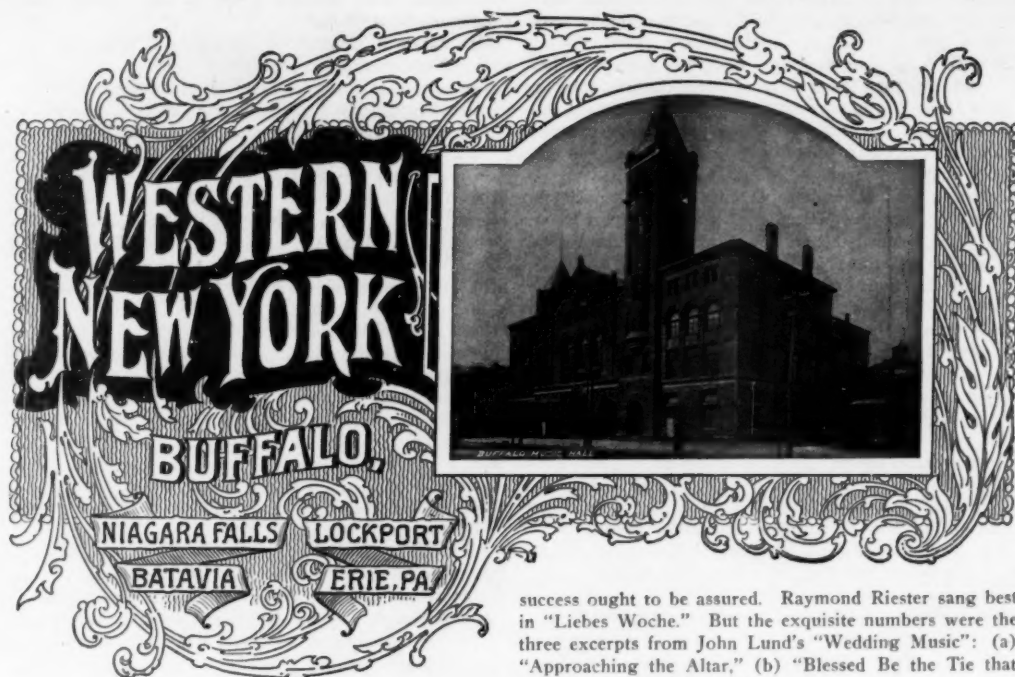
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WESTERN NEW YORK OFFICE THE MUSICAL COURIER.
749 NORWOOD AVENUE, BUFFALO, December 15, 1900.

SINCE writing my last letter Vladimir de Pachmann has been with us. His refined and intellectual reading of six Chopin numbers delighted a numerous audience and elicited three recalls. Subsequently De Pachmann sustained with characteristic energy and spirit "Rondo Capriccioso," op. 14 (Mendelssohn-Bartholdi). His playing of six selections from Schumann was a revelation and his admirers in Buffalo will be glad that he has accepted a return engagement.

While there are such excellent singing societies as the Orpheus, the Saengerbund and the Liedertafel, under their efficient directors, Messrs. Lund, Jacobsen and Hartfuer, one need not complain of the scarcity of good music in Buffalo. The Saengerbund had a splendid varied program, beginning with "The Deserted Mill" (Podbertsky) for men's choir and orchestra; "Das Alte Mütterchen," Max Spicker; "Muttergebet," Philipp Orth, and ending with "Mondaufgang," John Pache. The string orchestra gave several selections with perfect crispness and brilliancy. Fräulein Flancon, a young Toronto lady of great possibilities, sang beautifully, Henry Jacobsen gracefully accompanying her on the piano.

The Orpheus concert, held at Germania Hall, was a great success. The hall is much too small for this large body of singers, showing the urgent necessity of a larger hall. Mr. Lund, the director, held his men well in hand. Mrs. Katherine Fisk was a splendid vision of loveliness, in imported gown, displaying handsome neck and shoulders. Her singing pleased the audience. Fräulein Leonie Gaertner, cellist, played beautifully. She was recalled several times and responded willingly to encores. Her

success ought to be assured. Raymond Riester sang best in "Liebes Woche." But the exquisite numbers were the three excerpts from John Lund's "Wedding Music": (a) "Approaching the Altar," (b) "Blessed Be the Tie that Binds," (c) "Bridal Song."

The first concert of the Buffalo Liedertafel, Mr. Hartfuer, conductor, gave its first concert of the season at Germania Hall, December 12. In view of the fact that so many new members have joined the society recently, it was taxing these unmercifully to select so difficult a program for the chorus. But time will easily mend faults that were noticeable but excusable. Attenhoffer's "Frau Sonne" was given by the chorus with dash and spirit. Puetzer's "Jäger Liebe" was also a fine number. The string orchestra played exquisitely. Lang's "Evening Breeze" was enthusiastically applauded and redemanded. Mrs. Clara Barnes-Holmes, Oscar Frankenstein and Richard Fricke were the soloists. Mrs. Holmes sang selections from Liszt, Tosti, Francis Allitsen and Jessie Gaynor with poetic feeling and melodic charm. Mr. Frankenstein's incidental solo in Attenhoffer's selection was finely rendered and Mr. Fricke played selections for cello by Goltermann and Gillet, with string accompaniment, with considerable mastery of color and effect.

The second concert of the Buffalo String Quartet was held at the Twentieth Century Club December 5, under the direction of Frank Davidson. There was much beauty in their playing of Martucci's Quintet in C major, op. 45, with Miss Showerman at the piano. The Quartet in D minor, op. 76, No. 2, by Haydn, was charming. Raymond Riester's four selections from Grieg showed musicianly temperament. Mr. Davidson and his confrères did exquisite ensemble work, which was most pleasing to hear. Miss Sophia Fernow will play the piano part in Schumann's Quintet at the third concert, January 8, and Miss Kate Tyrrell, soprano, will be a delightful addition to the program.

The Otowega Club gave a musicale December 9 at which the participants were Percy G. Lapey, Miss Neenah Lapey,

Mrs. F. W. Taylor, Mrs. Pierce, Miss Emma Lautz and Miss Carrie Baker. Accompanists: Miss Howard and Mr. Gomph. As usual, Mr. and Miss Lapey were good in their selections, and are favorites with a critical audience. Mrs. Taylor has already endeared herself to musical Buffalo by her exquisite singing and charming manner.

Stainer's "Crucifixion," given at the Delaware Avenue Baptist Church, December 3, under the direction of William Jarrett, was a good production. Our imagination led up to a trip to Oberammergau, and we fancied we heard a part of the "Passion Play." The choir harmonized beautifully, and Frederick Hicks' tenor solo, "King Ever Glorious," was sung with great taste and artistic expression. The duet by Messrs. Hicks and McIntyre, "So Thou Lifest Thy Divine Petition," and the fine duet by Miss Elisabeth Hoffman and Miss Gates, marks them as skilled singers.

The Buffalo Orchestra Society has come to stay, and the concerts are progressing finely under the able management of Messrs. Hartfuer and Marcus. In time the society will be for Buffalo what Kaltenborn's is to New York. Last Sunday's concert, the third of the series, was so well attended that standing room was at par. Selections from Wagner, Beethoven, Strauss, Koerner, Gounod and Lumbye were played with dash and spirit. Arthur King Barnes was one of the soloists. He is a young singer, has a fine baritone voice, and is a brother of our contralto favorite, Mrs. Clara Barnes-Holmes. The other soloist was Max Freundlich; accompanist, Miss McConnell.

An organ, violin and song recital was held at the Church of Our Father on December 13. Participants were: Miss Harriet E. Welsh, soprano; Miss Neenah Lapey, contralto; Carl Stephan, tenor; Percy Lapey, baritone; Ludwig Schenck, violinist; Miss Lola Dayton, mezzo-soprano; Lawrence Montague, organist; Miss Elinor Linch, accompanist, and Miss Mary Howard, organist and director.

It was a delightful concert, and the honors of the evening should be easily awarded to the youngest of the company, the organist, Lawrence Montague. His selections, Second Sonata, op. 40, Merkel; "The Question and Answer," Wolstenholme; "In Paradisum," Dubois, and "Amaranthus," Montague-Gilder, were a display of artistic skill, perfect registration and musicianly conception seldom met with in one so young. Mr. Montague has composed also many charming songs. The soprano soloist, Miss Harriet Welch, sang Denza's "May Morning" and "The Resolve" very artistically. "Wake Thou, O Darling!" Cellier, by the Unity Quartet; also "Boat Song," Cowen; Quintet, "Sun of My Soul," F. Dessert, by Miss Lola Dayton and Unity Quartet, and "Country Fair," Abt, were sung charmingly. All these singers have beautiful voices, the generous gift of nature, and combined with these they have a proper knowledge of how to use the voice; therefore, the success of their singing was obvious.

Miss Mary Howard, organist and director, is too well known as an excellent organist and musician to need a word of praise. She played Toccata in G, Dubois, and March from "The Queen of Sheba," Gounod (the latter accompanied by Mr. Schenck, violinist), superbly. A baritone solo, aria from "Le Roi de Lahore," Massenet, was sung by Mr. Lapey with much refinement of style. A violin and piano number, Adagio from Suite No. 3, F. Ries, by Mr. Schenck and Miss Linch, finished a very enjoyable concert.

M. J. Sheehan's "Buffalo Opera Company" gave three very acceptable performances of Balfe's "Bohemian Girl"

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at the Star Theatre December 12, 13 and 14, to fairly large audiences. The company is composed of amateurs and do good work. The chorus, though not as strong in the male parts as might be, minded the conductor's baton, sang with precision and on the key, which is a rare thing with amateurs. Especially well did the chorus sing the prayer at the end of the first act, and the "Silence, Silence" in the sword act. Mrs. Bessie Penn Guard and brother, Gilbert Penn, are old time amateur opera favorites. Mrs. Guard as Arline was pretty, vivacious and sang her part very much better than last year in "Pirates of Penzance." Mr. Penn as the Gypsy Chief did quite a bit of funny work. He is a good singer and clever actor. Miss Bessie Boe-chat's Queen of the Gypsies was all the part called for. Miss Boechat has a very pleasing voice and shows good training. W. N. Cripps overdid the part of Florestin. Messrs. M. B. Todd and Voss Olsen sang their respective parts of Count Arnheim and Thaddeus well. They lacked stage training; but after singing with the Buffalo Opera Company and under Mr. Sheehan's direction, they will soon gain this.

Much praise is due Mr. Sheehan for bringing together comparatively raw material and producing such finished effects. Mr. and Mrs. Harry Dixie were in charge of the stage setting and the training of the company. The costumes were bright and very pretty.

It is Mr. Sheehan's intention to give the "Bohemian Girl" in nearby towns in the future.

That ever-pleasing dramatic operetta "Trial by Jury," by Gilbert and Sullivan, under the direction of George Bagnall, was listened to by an appreciative audience at the Deaf Mute Institute. The singers were Miss Smith, Mrs. McTaggart, Mr. Bagnall and Mr. McIntyre. Besides the operetta, the quartet sang "O, Hush Thee, My Baby." Miss Watkins sang "Two Rose Songs" very sweetly, and Mrs. Catherine Collette sang Chaminade's "Summer" charmingly. Mrs. Collette is a pupil of Signor Nuno, who praises her rapid progress. She is at present soprano soloist at the Richmond Avenue Methodist Church. Mr. Koons' two violin selections, "Gnomensmarsch," by Red-feld, and Fantaisie, by De Beriot, were happy additions to the program and were very well played.

Mrs. Alice Whelpton-McLeod gave a musicale before the members of the Twentieth Century Club at their hall on November 28. Her selections were from Chopin, Schumann, Eduard Schütt, Moszkowski, Leschetizky and Scholtz. F. Hicks gave several delightful solos. He is becoming very popular with our critical audiences and well he deserves it; his voice is exceptionally sweet and resonant. Mrs. McLeod will give a students' recital and will also play at one of the subscription concerts given by Messrs. Mahr and Jacobsen at Tracy Balcolm's Aeolian Hall. Louis Bauer, basso, engaged at the Zurich Opera, formerly of the Weimar Opera House, will soon be Mrs. McLeod's guest.

Tracey Balcolm's Aeolian Hall is an ideal place for chamber concerts. It has a seating capacity of 300, and the acoustic properties are perfect. A large organ is placed at the rear of the hall. We listened with pleasure to a Pianola selection from Moszkowski, manipulated by Mr. Balcolm. He is daily pleasing large audiences at 4 o'clock, playing what you will—Paderewski, Liszt, Chopin and the ever popular rag-time.

A busy and popular teacher is Otto Hagar, whose pupils demonstrate rapid progress under his instruction. It is creditable in him that he chooses only the best piano music for his pupils.

A concert was held in the Town Hall at Fort Erie on the evening of November 28, under the direction of W. F. Lake. The musical selections given by the quartet as well

as the several solos and duets by separate members, were of a character and quality seldom heard in this place. Mrs. Frances Doane Lake sang with great sweetness, and was much admired. Miss Kathleen Howard has a deep contralto voice of great strength, and after singing with Walter Cursons in a duet, "Oh, That We Two Were May-ing," was heartily applauded. Mr. Powers was in excellent voice. S. Sakolski handles his violin with exceptional ease and ability. Miss Graham was the accompanist.

A sacred concert for the benefit of St. Joseph's Cathedral was held December 14 at the Cathedral, under the direction of Rev. John J. Sheahan. For many weeks the chorus has been under the instruction of the reverend father, and the result was a brilliant success. This work is not new for Father Sheahan, as he has had the directorship of many concerts for seven years while he was studying in Rome, Italy, these concerts being given before the American Colony.

The first number, "Concert March for Organ and Strings," a composition by Rev. Father Sheahan, showed his versatility as a composer. Motett, "Deus, Tibi Laus et Honor," Mozart, given by Miss Annie Lee, Miss Agnes Kessel, Frederick Hicks, George A. Lewis and chorus, was a splendid piece of brilliant rendition. Percy Lapey, in his aria from "Elijah" "It Is Enough," sang finely. His free style is well adapted for the declamation of highly colored musical pictures. Miss Marie McConnell presided all through the evening at the organ, and her six organ selections from Bach, Guilmant, Batiste, Thiele, Lemaigre and Wagner were masterpieces of skill.

Buffalonians who know the lady best admit she is a musician of rare ability, and she fairly made the organ speak. "Juravit Dominus," Aldega, by the chorus displayed good attack and precision. Frederick Hicks in the aria "Song of Triumph," Buck, threw just the right joyous note of feeling into his aria, and his fine tenor voice sounded splendidly in the large church. Miss Kathleen Howard in the aria "In-cline Thine Ear," Stevenson, displayed a voice of remarkable power in one so young. There are great possibilities in her voice under good training. "How Lovely Are Thy Tabernacles," L. Bonvin, by Miss Elizabeth Hoffman and chorus, was an excellent number, giving Miss Hoffman a chance to display her clear, pure soprano voice to good advantage. George A. Lewis, with his rich, mellow voice, was an exceptional help all through the concert. The composition of Rev. L. Bonvin was full of sacred sentiment, and one familiar with his music knows he writes exquisitely. His music is too pure for earth and only fit for the heavenly spheres. The chorus numbered about ninety ladies and fifty gentlemen. The concert was well attended, and I am sure much enjoyed.

ROCHESTER NEWS.

The following is from the Rochester *Democrat and Chronicle*: "An exceptionally fine piano performance was the playing of Chopin's Rondo, op. 73, for two pianos, by Miss Gregg and Mrs. Saunders, at last week's meeting of the Tuesday Musicales. The composition is one of great beauty as well as difficulty, and all the hearers were highly pleased by the excellence of its technical and artistic reading. It was one of the most attractive features of the program."

Mrs. R. W. Bellamy returned last week from Europe, where she has been studying with the best vocal teachers of Paris and London. She was accompanied by Miss Edna Howard, a pupil of hers, who this year will act as her assistant teacher at her studio in the Cutler Building.

In speaking about Perley Dunn Aldrich's recital tour in the West and South the *Post-Express* says:

Mr. Aldrich sang for a number of prominent musical clubs, including the Wednesday Morning Musicales of Nashville, whose other

artists for the season are Bispham, Spiering Quartet and Paderewski. He also gave recitals for three State universities—Wisconsin, Kansas and Missouri—besides a number of other prominent schools and colleges.

The first studio musicale given by Forest Cheney and his pupils took place in Powers Block on Tuesday evening last. Mr. Cheney gave an interesting talk upon the science of musical sound, in which he explained the mechanical construction of a tone and the various ways in which color or quality may be produced through the various combinations of over-tones. He also spoke of the influence of art upon the mental and moral development of man.

The musical program consisted of vocal and instrumental selections by Charles Pickett, tenor; Miss Mary Langdon Cheney, soprano; Mr. Cheney, violin, and Miss Marion Sartwell, pianist. Miss Cheney possesses a mezzo-soprano voice, which on this occasion was shown to good advantage in Mascheroni's beautiful song, "For All Eternity." Mr. Pickett's selection, "For Thee," was sung with taste and understanding. Miss Sartwell and Mr. Cheney rendered the piano-violin Sonata, op. 21, by N. Gade, in a finished and brilliant manner.

Mr. Cheney's many pupils acquitted themselves admirably.

The first meeting of the Tuesday Musicales Chorus, that has been under the direction of Mr. Jacobsen, of Buffalo, was held the following Thursday, and was well attended. It is a pleasure to mention this fine organization, and the committee are hoping the number of members may be larger than last season.

The outline of work of the Musicales for the year consists of six concert programs alternating with six programs devoted to the study of musical form.

The first Sunday program was given November 21.

Mme. Julie Rivé-King gave a concert in Rochester November 22. Following is a short extract from the *Democrat and Chronicle*:

The piano recital by Julie Rivé-King at the Lyceum last evening furnished one of the several occasions on which the music lovers of this city have had opportunity to show their warm admiration of this gifted artist. The last two preceding appearances of Madame Rivé-King in Rochester were in connection with Seidl's Orchestra, when she was heard in concertos by Rubinstein and Saint-Saëns, and won high praise by exceptionally fine performances of these elaborate works. Last night's recital consisted of miscellaneous selections, and was better adapted to the scope, versatility and varied powers of the player.

It is with deep regret that I bid farewell in this column to my many friends among musicians and musical people, and I shall treasure the remembrance of them while time lasts. My future home will be in New York.

MRS. KATHERINE RIESBERG.

Miss Anna E. Otten.

The young violinist, Miss Anna Otten, who has made such excellent success in her New York appearances, recently achieved another triumph with her playing at Newark with the Orpheus Club. Miss Otten has had several offers for extended tours during this season, but has refused all of them in order to fulfill single engagements.

The first Mendelssohn concert of the year will occur at the Elmira (N. Y.) College, December 18. The soloists will be Mrs. Elwood Crocker, Miss Josephine Millham and John K. Roosa. The chorus numbers nearly one hundred. Miss Broughton is the accompanist and George M. McKnight is the director.

The Wednesday Musical Club, of Alpena, Mich., sang Gade's "Approach of Spring," with four-hand accompaniment by Miss Mary E. McDonald and Miss Florence B. Brand, at a recent concert.

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THE MUSICAL COURIER.



CINCINNATI, December 9, 1899.

MRS. CORINNE MOORE LAWSON gave the first of ten song recitals last Monday afternoon in the Assembly Hall, Odd Fellows' Building. Her program was as follows:

Pretty Mocking Bird.....Sir H. R. Bishop
Love Has Eyes.....Old English
Longing.....Roumanian Folksong
Griselidis.....Old French Melody
Mother, Oh Sing Me to Rest.....Robert Franz
Liebchen ist da!.....Robert Franz
Marie.....Robert Franz
Tanzlied im Mai.....Robert Franz
Es hat die Rose sich beklagt.....Robert Franz
Im Herbst.....Robert Franz
Thy Beaming Eyes.....E. A. MacDowell
Midsummer Lullaby.....E. A. MacDowell
The Robin Sings in the Apple Tree.....E. A. MacDowell
Two Folksongs—
Der Schumacher.....August Bungert
The Sand Carrier.....Horatio Parker
A Song of Three Little Birds.....Horatio Parker
The Slumber Boat.....Jessie L. Gaynor
Child of the Dark Eyes.....Whitney Coombs
The Cuckoo and the Critics.....Rafael Behn

In the domain of song interpretation Mrs. Lawson is easily a queen. She has studied herself into the spirit of the songs which she interprets. She has made their sentiment her own, and she reproduces it faithfully. Her recital is a picture of the human emotions drawn to life. It is more than a living picture, for it reaches the soul of the listener and stirs up his emotions. The Franz collection of songs were particularly enjoyable. The very languor of midsummer breathed through the MacDowell Lullaby; and there was a glow of color to "The Robin Sings in the Apple Tree," by the same composer. Mrs. Lawson sings with intensity and imparts a rich coloring to her interpretations.

Mrs. Lawson plays her own accompaniments, and this adds to the interest of her songs.

Mrs. Emma Dexter gave a song recital in the Odeon this evening, presenting the following program:

Prelude and Fugue in G minor.....Bach
Arranged for two pianos.
Signor Romeo Gorno and Dr. N. J. Elsenheimer.
On Mighty Pens, recitative and aria—oration, Creation.....Haydn
Caro mio bene (old Italian, sixteenth century).....Giordani
Der Himmel hat eine Thräne geweint.....Kücken
Violin obligato, Richard Schliewen.
The Jolly Miller.....Morley
It Was a Lover and His Lass.....Morley

The Dashing White Sergeant.....Bishop
Ernani Involami.....Verdi
Romanza with Variations.....Grieg

Arranged for two pianos.

Dr. N. J. Elsenheimer and Signor Romeo Gorno

Selections from L'Allegro.....Händel
If I Give the Honor Due, recitative.
Let Me Wander Not Unseen.
Oh, Let the Merry Bells Ring Round.
Come and Trip It as You Go.

Wiegenlied.....Kinderlieder
Bauerlein, tik, tak, tik, tak.....Taubert
Songs (MS.).....J. Elsenheimer
Du bist wie eine Blume.
Allerseelen (Stell' auf den Tisch).
Arietta and Valse.....Venzano

Mrs. Dexter was one of the principal soloists at the early May festivals, and her recital was a means of putting her in touch and sympathy with many old admirers and friends. Mrs. Dexter took the best of these by agreeable surprise. Not only does she assert all her art, but she has all the voice material she needs for legitimate ends. In the beginning—the first two arias—her voice faltered some, but she regained full possession in the Kücken song, to which she imparted a hearty interpretation. The audience was enthusiastic and she responded with an encore—"Spring Song," by Weil. The "Ernani" number she sang splendidly, showing a remarkable flexibility of voice in its embellishments. Messrs. Gorno and Elsenheimer played the Bach Prelude and Fugue with a scholarly grasp, well accentuated periods and with crispness and clearness of rhythm. The Grieg Variations were given with fine, well wrought conception and discerning contrasts. Dr. Elsenheimer played the accompaniments with taste.

At the first faculty concert of the Auditorium School of Music the following program was given:

Sonata, op. 12, No. 3, piano and violin.....Beethoven
Chas. A. Graninger and Henry C. Froehlich.
Aria, for baritone, Mentre ti Lascio.....Mozart
Hans Seitz.
Grand Duo Concertant, op. 48.....Weber
(Arranged for two pianos by Henselt.)
Miss Dorothy Cohn and Chas. A. Graninger.
Songs—
Ballade, op. 45, Jung Dieterich, the King of the Goths.....Henschel
Gipsy Song, op. 55, No. 7.....Dvorak
Dámona, op. 31, No. 5.....Bungert
O Sonne, du ziehest wold über die Berge, op. 21, No. 1.
Von Fielitz

Suite, op. 44, piano and violin.....Eduard Schütte
Chas. A. Graninger and Henry C. Froehlich.

The following circular will speak for itself:

It is proposed to organize a large chorus for a Christmas performance of "The Messiah" with the assistance of the Symphony Orchestra and prominent soloists, under the direction of Dr. N. J. Elsenheimer, in Springer Music Hall, Tuesday evening, December 26, 1899. Your assistance in the organization of this chorus is earnestly requested. All good voices, ladies and gentlemen, are invited to join, and members of the various church choirs are especially requested to join.

Every important music centre has its annual performance of "The Messiah," and it has been a number of years since this great oratorio has been given complete in Cincinnati, the announcement of a revival performance under such capable auspices has created a stir of enthusiasm, and every seat in Music Hall will no doubt be taken.

as the prices are to be popular. Any surplus in receipts will be used in assisting to maintain the Cincinnati Symphony Orchestra Association, a worthy public institution.

The financial success of the enterprise is fully guaranteed, and all that now remains to assure the performance is a generous response to the call for singers. There are enough good voices in Cincinnati already familiar with the music to at once form a grand chorus and present the work successfully with but few rehearsals.

The patronesses are Mrs. Longworth, Mrs. M. E. Ingalls, Mrs. Charles P. Taft, Mrs. L. A. Ault, Mrs. W. W. Seely, Mrs. C. R. Holmes, Mrs. T. J. Emery, Mrs. Lucien Wulsin, Mrs. J. G. Schmidlapp, Mrs. J. Walter Freiberg, Mrs. Alexander McDonald, Mrs. C. H. Krippendorf, Mrs. Clifford B. Wright, Mrs. Lawrence Maxwell, Jr., Mrs. R. A. Kochler, Mrs. Chas. Fleischmann, Mrs. Chas. H. Stephens, Mrs. J. M. Withrow, Mrs. Joseph Ranschoff and Mrs. J. M. Crawford.

The quartet of soloists will be as follows: Mrs. Corinne Moore Lawson, soprano; Miss Henry, alto; Mr. Rieger, tenor, and Oscar Ehrigott, bass.

The first of a series of entertainments by the department of elocution of the College of Music, in charge of Mr. and Mrs. A. V. Pinkley, on Monday evening, December 4, in the Odeon, showed up nicely. It was designated "An Evening with Popular American Authors," and the program was as follows:

The Fireman's Prayer.....Rev. Russell Conwell
Miss M. Anna Duncan.
The Swing.....Fred Emerson Brooks
Miss Viletta Kohmescher.
The Reunion of Evangeline and Gabriel.....Longfellow
Miss Mary Elizabeth McDonald.
The Irrepressible Boy.....James Whitcomb Riley
The Star Spangled Banner.....Jessie T. O'Donnell
Miss Martha Emma Ward.
Lasca.....Frank Desprez
Miss Louise Marie Hock r.
Off-agin, On-agin, Gone-agin, Finn-agin.....S. W. Gillilan
The Ambitious Youth.....Elihu Burritt
Miss Irma Leonie Stoehr.
My Message.....Adelaide Proctor
Selected.....
Miss Laura Wulber.
The Little Woman.....Eugene Field
Old Ace.....Fred Emerson Brooks
Miss Ruth M. Waldenberg.
The Man With the Hoe.....Edwin Markham
Ca'line's Wedding.....Martha S. Gielow
Miss Katharine C. Johnson.
Organ accompaniment by Miss Margaret E. Berberich

CINCINNATI, December 16, 1899.

The third Symphony concert in Music Hall offered the following program to-night:

Symphony in E minor, No. 5.....Tchaikowsky
Aria, Oberon.....Weber
Miss Voigt.
Interlude, Ingweide.....Schillings
Aria, Tannhäuser.....Wagner
Miss Voigt.
Siegfried's Death, from Götterdämmerung.....Wagner
Huldigungsmarsch.....Wagner

The Tchaikowsky Symphony was given by the orchestra three seasons ago and this was its second performance in this city. Mr. Van der Stucken is to be sincerely complimented on his vigorous conception of the work and the fine interpretation given to it by the orchestra under his

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direction. The first movement was poetic in its contrasts and there was an overwhelming power and contrast in the last. Noteworthy was the precision of attack and the understanding in the several orchestral divisions throughout the overwhelming maze of technical difficulties in the finale.

But the most convincing test for the orchestra was the selection from "Götterdämmerung"—"Siegfried's Tod." Mr. Van der Stucken's conception of it is broad and deep—one feels the impression of the different vicissitudes of Siegfried's life, closing with an apotheosis—a glorification of the hero in death. The contrasts were made strikingly vivid and in the evolving of the themes the picture became endowed with genuine musical life.

Miss Louise Voigt sang with all the self-repose and dramatic capacity of a singer who feels sure of her powers and knows how to express them. It was a difficult test for a singer who but a few years ago was not even much or very favorably known to local fame. Contact with other musical atmospheres, hard study, determination to overcome difficulties, ambition to succeed, and above all the conviction that she had the powers of voice and ability, if she could bring them out, did a great deal for Miss Voigt and wrought a wonderful change.

Her singing to-night proved that she is entitled to take her place among the dramatic sopranos of the concert stage and that with a little more maturity—more fullness and roundness in the middle notes—she may make the best of them look to their laurels. Her high notes have an astonishing clearness and intensity. And with all her dramatic power she has a good deal of self-repose and an excellent control of her voice. Her crescendos in the "Oberon" aria were beautifully executed. Miss Voigt received something in the nature of an ovation. She was called out repeatedly by the audience and responded to two encores, first giving a Brahms song, "Mein Leib ist grün," and second Schubert's "Gretchen am Spinnrad."

J. A. HOMAN.

Ernest Gamble.

The St. Cecilia Society of Grand Rapids have three numbers on their artists' recital course this season. They are Leonora Jackson, Mark Hambourg and Ernest Gamble. The Grand Rapids Herald says the following of Mr. Gamble's appearance there December 14:

Nearly the entire membership of St. Cecilia was present at the second artist recital of the season, which took place yesterday afternoon in the St. Cecilia recital hall. The program was given by Ernest Gamble, basso, and Miss Maude Rihl, pianist and accompanist. Mr. Gamble is a prime favorite in this city, and his admirers usually equal the numbers of his hearers. Mr. Gamble has spent a month or two in Paris since his appearance here last season, and his style has broadened considerably. He has also developed a notable dramatic element, which gives power and color to his interpretations.

Mr. Gamble received a warm welcome yesterday. Each number on the program inspired a genuine tumult of applause, while the enthusiasm was expressed in imperative encores. The composite of the program was notably artistic and interesting in the extreme. Among Mr. Gamble's most delightful songs were "Le Pas d'Armes du Roi Jean," by Saint-Saëns; "The Wooing," Sieveking; "The Donovans," by Alicia Needham, and "Song of the Bow," by Florence Aylward.

Altogether the artist recital yesterday was a delightful affair. This week Mr. Gamble gives recitals in Huntington, Ind.; Sidney, Lancaster and Columbus, Ohio.

Carnegie Hall Sunday Night.

HAMBURG TRIUMPH.

THE large audience that assembled on Sunday night, December 17, at Carnegie Hall heard a memorable concert and was raised to a wonderful pitch of enthusiasm. The program, which we herewith append, was also interlined with the performance of Handel's Largo, played by Franz Kaltenborn himself, who was also accorded a hearty reception as violinist.

It was also made evident that his concertmaster, Carl Hugo Engel, who played the "Reverie" of Bottesini, is also



MARK HAMBURG.

a violinist of great gifts, with a beautiful quality of tone and with the instincts of a thorough musician.

Miss Grace Preston was compelled to sing an encore after the Gluck aria, because she sang the aria with a splendid tone quality under excellent control and with the repose of an artist. This was the first metropolitan appearance of this gifted singer, and she told the audience in no uncertain tones that she was a singer whose appearance on the concert stage must hereafter be welcomed. Miss Preston has a deep, full and round musical contralto voice and a method of singing that is calculated to do justice to the most difficult work under her intelligent guidance.

Mark Hambourg played the Liszt Concerto, the E flat major, the same which he played at the last Philharmonic concert, and his performance was of such a high order, not only technically but artistically, and his virtuosity was so superb, his dash, his vigor and again his tenderness were so

marvelously effective, the passage work and the octave work so unrivaled, that the audience broke out into a storm of applause, and refused to be quieted until he played as an encore the black key Etude of Chopin. After this he was again recalled, and had to respond to another encore, for which he selected Chopin's Berceuse. This performance of Mark Hambourg on Sunday night was the greatest work he has done in this city, and it can be predicted without danger of error that this young man will be the Rubinstein of the twentieth century. He is one of the most remarkable pianists that we have ever heard, and he covers the ground so broadly and thoroughly that the highest and most unequivocal praise must be accorded to him. Mr. Hambourg should certainly now be heard in some additional recitals in this city.

Mr. Kaltenborn's accompaniment of the Liszt Concerto was excellent. He followed his soloist with feeling and with sympathy, and aided very much in the success of the concerto. The Wagner numbers on the program were conducted by Mr. Kaltenborn more in the style of a veteran conductor who had made a complete study of the whole score.

The themes were broadly presented, and the inner work was brought out with a great deal of care and attention to detail. The orchestral performance on that occasion was very artistic, and commended itself to the musical audience so emphatically that there was no end to the applause that was bestowed upon him and his orchestra.

This was the program:

Overture, Midsummer Night's Dream.....Mendelssohn
Divinités du Styx.....Gluck
Miss Preston.
ReverieBottesini
Violin solo, Carl Hugo Engel.
Concerto for piano, No. 1, E flat major.....Liszt
Mr. Hambourg, by request.
Prelude Act III. and Bridal Procession, from Lohengrin....Wagner
Prelude and Love Scene, Act II., from Tristan und Isolde..Wagner
Concert arrangement (new), by W. H. Humiston.
Siegfried's Death and Funeral March, from Die Götterdäm-
merungWagner
Wotan's Farewell and Magic Fire Scene, Die Walküre.....Wagner

Last Chamber Musical.

Mr. Townsend H. Fellows and Mr. Leo Schulz, cellist, gave their fifth and last chamber musicale on Wednesday morning last, December 20, at 11 o'clock. Mr. Carl Stasny, of the New England Conservatory, was at the piano; Mr. Boegner, the violin, and Mr. Schulz, the cello. Mr. Townsend H. Fellows sang, and Mr. Bruno S. Huhn was the accompanist. The program was as follows: 'Cello Sonata, A minor, op. 36, Edvard Grieg; baritone (a) "Das Mädchen an das erste Schneeglockchen," Weber; (b) "Der Doppelgänger," Schubert; cello quartet (a) "Religioso," Goltermann; (b) "Cradle Song," Fitzenhagen; trio, G minor, op. 15, Smetana.

Miss Olive Celeste Moore.

Miss Olive Celeste Moore, one of Mme. Hélène Maigille's most promising pupils, will make her professional début at Mendelssohn Hall, January 18. Recently she sang at the Professional Woman's League and at the Sorosis social at the Waldorf-Astoria. To-night Miss Moore will sing at the reception of the Brooklyn Apollo Club.

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Music in St. Paul.

THE passing of the season of 1899 into that of 1900 finds St. Paul in the midst of one of the most brilliant and prosperous years in its musical history. In less than six weeks we have had brought before us six world famed artists, all stars, who shine in the musical firmament of Eastern and European capitals. These attractions have been brought to us through the efforts of the Artists' Series and the Schubert Club. The latter's large and cultured clientele was brought out at its opening Artists' concert on Tuesday evening, December 5. The power of this musical organization and the executive ability of its staff of untiring officers were demonstrated at once at this large and excellent choral concert. The benefits derived from a permanent chorus were plainly put forth in the reading of a pretentious work, "Hiawatha's Wedding Feast," a novelty to say the least, which was sung by a chorus of 200 voices, with Miss Katherine Gordon in the solo parts. Mr. Ober-Hoffer deserves great credit for his splendid work, and as a director possesses all the qualities of musicianship that go to make up a successful chorus leader.

A feature of this year's concert work is the co-operation of the local with the visiting artist, and an arrangement which lends additional charm and interest in local circles and gives to the home artist inspiration for excellence in repertory. No eulogy is necessary for our assisting artist on Tuesday, when the lion's share of applause was given to St. Paul's production.

Afternoon musicales are given at the Grand Opera House fortnightly on Fridays at 3:30 o'clock, local artists furnishing the programs. An interesting Chopin-Liszt recital is that to be given by Mrs. Herman Scheffer on December 15.

Students of orchestra score will have an opportunity of preparing for the Thomas Orchestra concerts in January by attending the musical lectures on the "Symphony," by Mrs. Theodore Thomas a few days prior to the concerts. Each and every one attending the concerts and symphonies this year should acquire the habit of ear analysis. The amount of pleasure added to the hearing of a symphony by ability to hear all of the instruments at once is what might be added to the delight of seeing a painting, if the power to perceive the colors were given to one who had before noticed only the drawing. All those who have heard Theodore Thomas know that he is master of all he surveys.

A third organization in the city for the interpretation of what is the best in music is that of the Mozart Verein, under the direction of Claud Madden, violinist and director. This club has a splendidly organized chorus, and counts among its numbers the representative Germans of this city. Their orchestral and choral rehearsals all take place in the cozy little theatre at Mozart Hall.

Alexandre Petschnikoff and Amie Lachaume delighted a large and expectant audience on Tuesday evening, December 12, in the fifth of the Artists' Series, at the People's Church. Violin lovers were out in full force and on the qui vive to hear the much heralded artist. Certainly a violin in the hands of such an artist, and an artist in the possession of such a treasure, cannot but produce the exquisite tones and beautiful phrasing with which his genius has so richly endowed him.

Mr. Lachaume, who showed himself a splendid second to Mr. Petschnikoff, was handicapped in his solo number by an instrument that should be placed in the warerooms either for repairs or destruction. In the fortissimo passages there was absolutely no tone, and the sounds were distressing. This defect was the only thing to mar the most artistic concert in the series.

There is an open field in St. Paul for an ambitious and qualified vocal teacher, one who can come here and establish himself in the proper way as an able exponent of bel canto. There are many good voices in this city untrained, who, for the want of proper confidence in the voice teachers, defer their studies from month to month, and finally either drop out of the musical circle or seek the larger cities. For the teacher who possesses the natural requisites, i. e., magnetism, concentration in work and pupils, charges a moderate fee, a splendid opportunity awaits the right man. There are many competent advocates here, and at least three able exponents, but the vacancy left by Nelson Burritt, of Chicago, is yet to be filled.

The Boston Ladies' Symphony Orchestra is booked at People's Church next Tuesday evening, December 19, Artists' Series.

All the leading choirs of the city will have extra music on Christmas. The Cathedral choir will give Gounod's "St. Cecilia's Mass," with fifty voices, assisted by Danz's Orchestra.

Another Successful Morrill Pupil.

Miss Harriet E. Barrows, of Providence, R. I., who came to New York to sing at Mrs. Morrill's reception on the 7th inst., sang for one of the leading New York managers during her stay in the city. The manager complimented her not only upon her beautiful voice, but upon the magnificent way in which she used it, saying that she must have had a fine teacher who understood her work. This manager immediately engaged Miss Barrows for a concert in this city, and she will be heard here later in the season.

Miss Barrows sang in Providence November 8 with the Orpheus Club; November 9, with the American Band, at Southbridge; November 13, with the band in Worcester; November 28, with St. Cecilia Society, in Providence, and November 29, at a reception in Attleboro.

December engagements include: December 6, concert at Union Congregational Church, Providence; 7th, Mrs. Morrill's reception in New York; 12th, with Providence Orchestral Club in Pawtucket; 29th, concert in Providence. On January 13 Miss Barrows will be the soloist at an organ recital in one of the large Providence churches, and late in the month will give her own recital, for which she has a fine program.

All of Miss Barrows' press notices are highly laudatory of this talented girl, her rich voice, admirable enunciation and interpretative ability being always admired wherever she sings.

Miss Barrows' success is, of course, highly gratifying to Mrs. L. P. Morrill, her teacher. Mrs. Morrill's pupils always are successful, and always get engagements, so that it is not a new story to her. Mrs. Morrill's personal interest in her pupils is continued after they have ceased to be pupils, and have become either soloists or teachers, and the devotion of her pupils to their teacher is really remarkable. To them there is but one vocal teacher in the world, and her name is Mrs. Morrill.

Riesberg, Accompanist.

F. W. Riesberg's specialty, that of accompaniment playing, has developed greatly this season, some of his past engagements being: November 17, People's Male Chorus concert; November 23, Madame Clarkson-Totten concert; November 28, Edward Bromberg concert, Knabe Hall; November 29, Emma A. Dambmann concert, Knabe Hall; December 5, Irsay concert, Assembly Hall; December 28, Madame Murio-Celli recital; January 9, Mrs. Beardley's musicale, Knapp Mansion, &c.

The Virgil Piano School Recitals.

THE series of recitals just closed have given much pleasure to the large audiences in attendance, and especially to the friends of the pupils and the school who have been watching with interest the advancement of the players, all of whom are young and just putting forth their maiden efforts in the line of public playing.

Miss Lottie Cole is a credit to herself and her teacher, Frederic Mariner. She played with power and clearness and displayed taste in her pieces, most of which required considerable brilliancy of execution. Her numbers were:

| | |
|--|----------|
| Hunting Song..... | Heller |
| Fleur-de-lis..... | Ravine |
| Farandola (old-fashioned Spanish dance)..... | Schmoll |
| Caprice..... | Wachs |
| Papillons..... | Lavallee |
| Polonaise..... | Goldner |

Miss Edith Noyes made her first appearance in public at these recitals. She shows musical ability and pleased the audience with her melodious playing. She needs more fire and snap in places where these qualities are demanded, but this is undoubtedly not due to her mental attributes, but to a lack of experience. The training she is receiving, augmented by her own efforts, will rectify this fault. She played

| | |
|--|-----------|
| Passepied (a favorite dance in the time of Queen Elizabeth)..... | Bach |
| Romance..... | Schumann |
| Air de Ballet..... | Chaminade |
| Bourrée..... | McFarren |

Of these the Romance was the most effective and was well played. The Bourrée also deserves special mention. Miss Noyes has studied for two years with Claude Maitland Griffith, with whom she has done excellent work. She is now a pupil of Mrs. Virgil.

Miss Marjorie Parker has been heard several times before and always to good advantage. Her playing this season is far more mature and shows the result of serious study. She has a broader technic and a far greater variety of tone shadings. Her numbers were the most ambitious on the program and included a Chopin waltz, the Allegro of op. 53 (Beethoven), eight numbers of the Schumann "Carnival" and the Rondo Capriccioso by Mendelssohn. She made many excellent points in each number, playing not only exceedingly well technically but also artistically. She has been a pupil of the school for three years and studies with Mrs. A. K. Virgil. The young girls are only sixteen and seventeen years of age. They certainly deserve the well merited praise they received. All played without notes and gave their numbers with easy repose and confidence.

Lawton Lectures.

William H. Lawton, the only teacher in America recommended by Jean de Reszke, announces a series of lectures at his studio, 108 West Forty-third street January 9, 16, 23 and 30; see advertisement elsewhere. His pupil, Miss Amy E. Louis, who studied at the National Conservatory, at Leipzig and Paris, sang at his lecture at Miss Poté's studio, on Monday, these songs: "Summer," Chaminade; "Dance Song," Handel; "Star Vicino," Rosa.

Christmas Music.

John E. West's new Christmas cantata, "The Story of Bethlehem," will be sung at the Old First Presbyterian Church next Sunday afternoon at 4 o'clock under Mr. Carl's direction, and with the following soloists, in addition to the choir of the church: Miss Mary H. Mansfield, soprano; Ellsworth Giles, tenor, and Andreas Schneider, baritone.

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LONDON, December 9, 1899.

CHARITY concerts have demoralized the London season, which used to be looked forward to as a favorable time to exploit new talent and to fill the coffers of known artists with the coveted lucre. Not so nowadays. The increase of small bands has made hostesses consider them in preference to high class singers and solo instrumentalists as a means of entertaining their guests. Indeed, the past two seasons have seen a lamentable falling off in the number of society engagements offered to artists except those of the first rank.

Mrs. Smith or Mrs. Jones or the Countess Greenacre want those brilliant stars whose effulgence penetrates even the darkest corners of art indifference, or failing the long purse to have these, fall back upon an ordinary dance or a small band (usually German), with some song and dance artists.

No matter how beautifully a singer may sing or an instrumentalist may play, unless their names are known to the average guest they would be only tolerated by an audience that would go on talking twiddle-twaddle during a number or assume a look of being bored nearly to extinction.

This being a fact, the income which the average artist had a right to look forward to from this source is no longer a prospect, and as there are few except charity concerts and artists' benefits then given, there is no money to be made.

Now the present season is something like that, although we all looked forward to the serious musical season to

open in October and run with the intermission of Christmas to the middle of March.

There has been a large increase in the number of concerts during the past three or four years, but things point to a reaction, for none of the concerts this autumn have been attended as well as last year, and there have not been as many good concerts.

It is contended that the war in South Africa has an influence against all entertainments, and that seems to be the case except for those that are given in the cause of charity, connected in one way or another with the campaign now proceeding.

The patriotic feeling of English people is running high, and hundreds of thousands of pounds have already poured into these channels of provision for the various needs caused by the catastrophe of war.

Now, what I was leading up to was the fact that these charity concerts are taking the place of those where artists would be paid, and consequently, as in the grand season, the artists are growing poorer while the demands of charity or brotherly assistance are increasing. This has spoiled the season for making money either for artists or managers, and this will affect the engagements in the first three months of 1900.

I shall now speak of some of the more important concerts which have taken place in London during the past two weeks. We have such a plethora of concerts and recitals that the monotony is positively demoralizing to the music critic, who is supposed to sit quietly and attentively through every one of these functions. Mediocrity and less than that is rampant and sustained interest is out of the question. I hear dozens of singers every week who are not fit to pose as amateurs, let alone foisting their generally unwelcome immaturity upon the apparently patient public. There are bright moments, however, and these little oases in the desert of the musical world as seen from the executive standpoint make the whole tolerable.

Liza Lehmann's new scena for baritone, "In Memoriam," was brought out at the "Pops," and although very indifferently sung by Kennerly Rumford, met with a success from the audience. It is often to be wondered whether these patrons of the "Pops" do not move automatically in regard to their expressed appreciation of novelties.

I believe that they do, and that the composer's reputation rather than the merits of the composition brings them within the arc of an electric current which unconsciously leads to a desire to applaud.

This was certainly the case on this occasion, for the ten numbers of wail and woe are too heavy and unrelieved to merit the applause they received. In fact, the contemplation of the poem would not favor the showing of outward tokens of delight.

The composer has caught the meaning of the poem and expressed it better than in any former work. She handles the subject with greater facility and power than the "Persian Garden."

I announced last week that the charity for which Mr. Paderewski gave a recital at St. James' Hall just prior to his sailing for America netted nearly £1,200, or \$6,000. As a matter of record I will enumerate the principal items on his program. He opened with Liszt's transcription of Bach's Organ Fugue in A minor. Paderewski certainly understands Bach, and the wonderfully sustained effects which he secured gave to his listeners almost a new meaning to

this intensely interesting piece. The Beethoven Sonata, op. 54, in F, was played with all that finesse which characterizes Paderewski's best work, namely, self-restraint, artistic balance and superior intelligence. He did not get so fully into the spirit of Schumann's "Etudes Symphoniques." Chopin has many subtle attractions for Paderewski, and the Mazurka, in F sharp minor, from op. 59, and some of the studies, notably the Berceuse and one in E, were all played with infinite charm. A Liszt Rhapsody was given as the closing number of the program, which was supplemented by the march from Beethoven's "Ruins of Athens" and a Strauss Waltz added as encores. It was thought to swell the proceeds by selling special annotated programs which contained some rather peculiar musical literature.

As a specimen I take the following inserted in connection with the business above referred to:

"Alexandre Dumas Fils speaks of this composition as muted music, which penetrates little by little the atmosphere, and envelopes us in one and the same sensation, comparable, perhaps, to that which follows a Turkish bath, when all the senses are in a general apoplexy, when the body harmoniously broken has no other wish than rest, and when the soul seeing all doors of its prison open goes wherever it lists, but always towards the blue."

Whoever is responsible for these typographical effusions deserves a leather medal.

Sir Frederick Bridges' setting of Kipling's "Ballad of the Clamphedown" was given its first performance by the Royal Choral Society at the Albert Hall on Thursday evening. There is nothing original in the music or the form of setting, but for all that it is well written, and will be found a welcome addition to the small repertory of short English choral works. Although affected by the satire of the poet, the composer treats the work as a whole seriously, and my readers will find it is on the lines of Stanford's "Revenge." The performance was effective, although more rehearsal would have obviated the several slips. The tenors and bases of the choir impersonate the captain and gunners of the warship, whose experiences Kipling has so vividly set forth in this effective poem.

This was followed by the "Golden Legend," a work familiar to the forces at the Albert Hall, and one which should have been given with more of the finer effects of intelligent work than was vouchsafed on this occasion. Some time ago I spoke of the choral singing of this society, and now I must say that at this second concert of the season, when more rehearsals should put them thoroughly en rapport with themselves and their conductor, they sang in the same old perfunctory way. Blauvelt sang the soprano music, but her voice did not fill the hall, and her conception of the part was not according to tradition.

She has some strong points in her singing, but I do not think she will last. I heard her sing at her first London concert last year, and thought that she would make a valuable addition to our sopranos, but she has not borne out the first impression. Many times since her singing has been indifferent, and I notice that the public are not moved to anything more than complimentary applause by her work. This would indicate that she will have to leave the country or take a second position, for managers are, and rightly, too, keenly alive to the attitude of the public.

Ben Davies is well suited with the music of Prince Henry. Miss Giulia Ravaglia infused much spirit into the usually interesting music of the mother, and Douglas

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Powell was the Lucifer. The orchestra was rough and the whole performance was not what an organization of this kind should give us.

Herr Dohnányi gave a recital on Monday, when he brought forward a program of his own compositions. This was a serious mistake, for he has not yet reached the eminence in creative art which would make his compositions of interest enough to stimulate the attention of an audience throughout the afternoon. The sonata in B flat minor for piano and 'cello is not an advance upon the quartet brought out last year, but it is a musical work full of suitable themes, worked out with a freshness and spontaneity. Three intermezzi come next in order of merit. The first in G minor is well written in regard to the canons of form; the second in A minor is vivacious to a degree, while the third in F major is of a very expressive character.

A spirited Scherzo in C sharp minor is an introduction to the family of this rhythm that will be welcomed by pianists. His "Passacaglia," though clever, was not convincing. His playing is far below the merit of his compositions. It lacks character. It is too full of boyish spirits and a disregard of the serious and artistic side of his work. His technic is unsatisfactory and he does not impress one by the indifferent execution of classical compositions.

Two interesting recitals were given recently by a young English boy, fifteen years old, I believe, by the name of Basil Gauntlett and his teacher Signor Carlo Ducci. In drawing up the programs a departure from the usual custom was made, in that the object was to give the most characteristic bit of writing from each composer of note since Conrad Paumann, 1410. These were given in chronological order and certainly proved interesting, no fewer than forty-nine composers being represented.

Mrs. Hutchinson, an English soprano, who in her palmy days used to be considered one of our best singers, and Madame Haas, a pianist of some attainment, gave a concert at Steinway Hall last week. An air from "Semele" and songs by Schumann, Schubert, Haydn and Dvorák gave her an opportunity of displaying considerable intelligence, though her worn voice marred the effect and hampered her interpretation. Madame Haas chose a work beyond her artistic or mental grasp or her executive powers in Beethoven's Sonata in C minor, op. 3. Paderewski's Thème Varié suited her better, as also did Schütt's "Au Ruisseau," as both called for more brilliance of execution than the deeper qualities of the true musician.

Miss Fannie Davies gave a piano recital at St. James' Hall on Wednesday afternoon, and met with well merited encouragement from amateurs who have become admirers of this hard working and conscientious English artist. She was ill advised to bring forward Brahms' seldom heard Sonata in F minor, op. 5. This not too favorable example of Brahms' earliest works should always give way to his more mature style. Of course, at her own concert Miss Davies could play what she liked, but the audience, while patient, was very apathetic, and I trust that Miss Davies will know better next time, and bring out some more worthy composition that would reflect credit upon both artist and composer.

Händel's Fugue in E minor went splendidly and three charming selection from Couperin were delightful. Schumann's Novellette in A, Sketch in D flat and Canon in B minor found in her a sympathetic interpretation. These she studied with Madame Schumann, and played with all that understanding which comes from a complete comprehension of the spirit of this master. Works of English composers closed an enjoyable concert.

There are some fifteen more concerts to mention, but they will have to go over till next. Hamish McCunn is starting an English opera company.

Pauline Lucca.

By the death of her husband, Emil von Walshofen, Pauline Lucca is a widow. She married him twenty-seven years ago, after her divorce from the Baron von Rhaden.



STEINERT HALL, BOSTON, December 18, 1890.

OWING to the opera season concerts of all descriptions have ceased, and in so much as the season was only of two weeks' duration it did not work such a hardship upon the concert givers and goers. The most exciting condition set forth this season is Paur's admirable mastery as conductor of opera. Every appearance was signal for innumerable curtain calls and Mr. Paur must surely realize how warmly enthusiastic was his reception.

Mark Hambourg, the Russian, gave a piano recital at the Hunnewell Club, Newton, at which time he played more delightfully than I have ever heard him. Without going into smaller details I will say that I never heard anyone give so delicious an interpretation to the Rhapsodie Hongroise No. 11 of Liszt, and all the rest of his program was perfectly in keeping.

On Monday evening Hambourg played at Wellesley College and he played royally. As a token of appreciation the college girls gave their vociferous approval in the form of their "yell."

January 1 Hambourg will play the Richard Strauss piano quartet with the Kneisels.

"Chris and the Wonderful Lamp" is playing to immense houses and is adding to Sousa's admirers. It is admirably staged and is built around Edna Wallace-Hopper and Jerome Sykes so that it fits them as well as their faultless clothes.

The singer of the company, however, is Ethel Irene Stewart, and she does it well. Her high notes are clear and beautiful, and she has every quality to make her enjoyable. The play is on for a four weeks' run.

"The Man in the Moon" company closed its engagement here in a most precipitate manner, due to squabbles in the management. It is too bad, for the theatre was playing to money every night, and was successful in every way. The Columbia will open again as a vaudeville house.

An entertainment which through its novelty was pleasing was the concert given by the Kaltenborn Quartet and the Pianola, operated by Charles C. Parkyn. Mr. Parkyn handled it in such a way as to make it almost human, and perhaps one can hardly come near a truer expression than to indorse Mr. Chilton, who aptly puts it: "The Pianola plays better than any pianist who does not play better than it does." To judge by the enthusiasm, the novelty was appreciated.

Arthur Whiting will give a recital in Steinert Hall shortly.

Miss Minnie E. Topping played at a recital of the Fletcher Method last Friday, and as I mislaid the invita-

tion before the concert I was unable to attend, but, having heard Miss Topping, I know she played charmingly and am glad others had the opportunity to hear her. Miss Topping has taken a studio at Steinert Hall, and is available for concerts, musicales, ensemble playing and instruction.

The second of Miss Arvis' concerts for young people was given at Chickering Hall on Saturday morning. "Little Snowdrop," a fairy cantata, by Reinecke, was given by Miss Rosetta Key, Helen P. Rogers and Mary A. Toner, and Miss Laura M. Hawkins played the accompaniment. Sixteen scenes from Kate Greenaway's "Under the Window" were also sung by Misses Rogers and Toner. The musical sitting was made by Ernst Frank, and Miss Hawkins played the accompaniment.

In Saturday's *Transcript*, among the communications under the heading of "Musical Recalcitrants," a certain Emelie Alexander Marius takes offense at Theodore Thomas for his refusal to participate in the Paris Exposition, and turns her batteries on to "a certain Mr. Griegg," who took the same stand concerning an appearance in Paris.

This "certain Mr. Griegg" would be much pained no doubt were he to see this article, but it is likely that the cause of his sorrow would be to see that his name was so distorted. If people are so dreadfully sensitive about Paris or France or the late Dreyfus horror, it is at least more politic to keep out of print and let people forget the dirty blot, if it will ever be possible.

Mrs. Lucy Graham Cleghorn, of Concord, Mass., recently gave a talk at Mrs. Withington's, on Elm Hill avenue, illustrated by the piano. The subject was "The Music of Fiction." A talk on the fiction of music might put some sense into a good many things.

"The Prince of Bohemia," an operatic comedy, by Messrs. Tracey, Richardson & Gardner, is to be presented at the Grand Opera House by the Bank Officers' Association January 8. It is expected that this will be one of the most brilliant amateur productions ever put on in this city.

"Schubert as a Song Writer" was the topic of the music section at the last meeting of the Fitchburg Woman's Club.

Harriet Shaw, harpist, gave some selections at the Boston Business League.

Armande Lecomte, the baritone, has been heard recently in some of the clubs of this city, notably the St. Botolph, and later will be heard at the Algonquin.

One of the most important features of the production of "The Sunken Bell" at the Hollis Theatre, by Sothorn and Virginia Harned, is the beautiful music written by Aimé Lachaume. There is a ray of hope, even though a slight one, that the inartism of all sorts of entre-acte music has dawned upon those interested in truly artistic productions. This relief cannot come too soon, for the average theatre orchestra, or rather its selections, can only be likened to the hotel orchestra and the rag-time, away from which distress the most skillful chef cannot woo you.

The Algonquin Club, of Brockton, will present shortly a new comic opera by Fred W. Sargent and Sylvester B. Grant, the latter to be responsible for the music. "Prince Kosmos" is the title.

A male quartet from the Apollo Club and Carl Behr,

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zither soloist, will furnish the entertainment at the next concert at the Riverdale Casino.

At the sixth reunion of the class of '94 Roxbury High School Heinrich Gebhard will play and Miss Adah Hussey will sing. Both are members of the class, and are much thought of by their former classmates.

At a musicale and tea to occur at the Tuileries January 2 Eliot Hubbard will sing and Harriet Shaw will give some harp solos and play the accompaniment to Browning's "Saul," which will be read by Miss Julia King.

Miss Lillian Baldwin, a young niece of Madame Nordica, played the fairy godmother in "A Dress Rehearsal," given at Union Hall in aid of the N. E. Peabody Home for Crippled Children. Mr. and Mrs. Joltan Doëme were present.

Mrs. John L. Gardner, whom music especially claims as its own, is due home this week, and certain it is that she will be very welcome to a large number of young men and women who through her kindly patronage and assistance are enabled to further their ends and develop their talents.

On Monday afternoon at 4 May Florence Smith, of New York, gave an exceedingly interesting lecture at the studio of John Harris Gutterson on Boylston street. Miss Smith handles in a very intelligent manner music reading by a Sieno-Phonetic system of her own. Miss Smith, who is well known in New York, made such a favorable impression in Boston that further movements will be eagerly watched for, especially if they are headed Bostonward.

The Bostonia Sextet, of which C. L. Staats is the prime mover, has returned after a long and pre-eminent successful tour. Miss Hélène Wetmore, who was the soprano soloist with this organization, won encomiums everywhere she was heard for the beauty of her voice and the charm of her manner. Mrs. Etta Edwards, her teacher, is receiving many compliments over the success of the young singer.

The New Hampshire Philharmonic gave a brilliant performance of "The Creation" last week at Manchester. H. G. Blaisdell conducted, and the solos were sung by Ruby C. Cutter, Clarence B. Shirley and Leverett B. Merrill, of Boston. Of all enthusiastic workers for the advancement of musical matters in Manchester the palm must be awarded to Franklin P. Johnson, for whom nothing is too much work if music in his section may thereby be benefited. Miss Bertha Johnson, his daughter, who has quite a class in the Yersin system here in Boston, went home for the concert and for the holidays.

The Christmas season has brought back four singers who have been on extended concert tours, and each has been remarkably successful. Miss Wetmore, who was out with the Bostonia Sextet, was so successful that C. L. Staats has asked her to make a contract for the next tour. Miss Bernadine Parker has won many compliments by her skillful and tasteful singing. Miss Louise Ainsworth has put her beautiful contralto voice to its best advantage in the unique entertainments which she gives, and which are much sought after. Mrs. Lillian Andrews was with the Appleton Quartet, which has filled a large number of successful engagements.

All of these young ladies owe their very pronounced success to the unflagging energies and skillful, intelligent training of Mrs. Etta Edwards, whose class this year has grown to enormous proportions, and which is about evenly divided between talented society girls and young women who

have given up all frivolities to music study in its most serious sense.

Louis C. Elson has been giving a large number of delightful talks this season. The last two of this year occurred at Trenton, N. J. After the first of the year Mr. Elson will go as far West as St. Paul and Minneapolis, where he has hosts of admirers. It will be a rare opportunity, as he is one of the most interesting of the musical lecturers, always having something to say and always knowing how to say it.

EMILIE FRANCES BAUER.

Boston Music Notes.

BOSTON, December 16, 1899.

FREDERICK SMITH, whose artistic work has met with deserved recognition both in Boston and neighboring cities, is engaged for the Newport (Vt.) Festival, January 29 and 30, 1900, also for "The Creation," in Hartford, Conn., in January, 1900. He sang "The Messiah" in Worcester on Friday. The following notice of his singing of that work in Providence, R. I., on the 8th inst. is from the Providence Journal:

The tenor, Frederick Smith, has sung in "The Messiah" for the Arion Club on previous occasions and always very satisfactorily. His voice is of excellent quality and he delivers it effectively. Moreover, he does not "wobble" after the detestable modern fashion affected by so many singers, neither does he force his tone at a climax to the extinction of all musical quality. And such judicious reticence, no less than actual accomplishment, is well deserving of praise.

Mrs. W. B. Littlefield gave a musicale and tea at her home in Lynn on Friday, when James W. Hill, whose method of lecture-recital is attracting wide attention, had charge of the program. Mr. Hill's talk on "Sonata Form" was a feature of the afternoon, and was illustrated by "Sonata Pathétique," op. 13, Beethoven; also "Allegro, Sonata, op. 13, Rubinstein, and Finale from Sonata, Rubinstein, in which he was assisted by Miss Sharrock, violinist. Miss Johnson sang a group of songs by Metcalf, Slang and Gaynor.

Early in the month a recital was given by Miss Katharine L. Bodemer, vocalist, and Miss Consuelo P. Fiske, pianist, in Y. M. C. A. Hall, Cambridge. The assisting artists were George M. Weston, cornetist; David Earl Newland, tenor, and Herdman Mackay, baritone, all of whom made a favorable impression. Among those present were Mrs. Marion Titus, Mrs. Gertrude Franklin Salisbury and Mrs. Sarah Fisher Wellington.

Pupils of the Faelten Piano School gave a recital in Faelten Hall Thursday evening. Those who participated in the program were Helen S. Myers, Laura F. Gove, Maud Snow, Miss Irene Sherman, Miss Nellie M. Nickerson, Miss Eleanor W. Murray, Miss Alice Paine and Miss Mabel A. French.

A pupils' recital was held this afternoon at the Daudelin School of Music, 7 Park square.

Van Veatchon Rogers, harpist, played at Association Star course on Wednesday.

A recital was given in Association Hall Friday evening by Mr. and Mrs. Everett M. Waterhouse, tenor and soprano; Miss Annie L. Berry, pianist, and Carl S. Oakman, violinist.

Miss Mary Josephine Wight at the Western College, Oxford, Ohio.

By far the most important event of the fall term was the recital given Tuesday evening, December 12, by Miss Mary Josephine Wight, of the Faculty of Music, assisted by the other members of the department.

Miss Wight was for several years a pupil of Carl Faelton, of Boston, and later spent two years in Vienna, where she was regarded as one of Leschetizky's favorite pupils.

Miss Wight was ably supported by the other members of the Faculty of Music of the Western College. The recital will be repeated at Avondale in January, and requests have come from other places for the same program.

The Woman's String Orchestra Society.

THE Woman's String Orchestra Society of New York. Carl V. Lachmund conductor, gave an interesting concert in the Waldorf-Astoria last Saturday night. The audience, which filled the hall, was very generous in its applause. The program follows:

Concerto Grosso.....Händel
String Orchestra, two obligato violins (Miss Branth and Mrs. Cereseto) and obligato violoncello (Miss Gaertner).

Songs—
Caro mio Ben.....Giordano
Rondel de l'Adieu.....De Lara
Bonjour, Suzon.....Fauré
Serenade de Don Juan.....Tchaikowsky

Emilio De Gogorza.

Thema mit Veränderungen.....Rheinberger
Gigue.....Rheinberger

(Violin and organ.)

Miss Branth and Gaston M. Dethier.

Aufblick zu den Sternen, Nocturne.....Blasser

Miss Pilat, Miss Gaertner, String Orchestra and two harps.

Prologue from I Pagliacci.....Leoncavallo

Emilio De Gogorza.

Berceuse.....Hartmann

Vendredis.....Sokolow-Glasounow-Liadow

(Each composer having written a part of the little work.

New, first time in New York.)

Bourrée.....Bach

(Adapted from Violin Sonata by Bachrich.)

This is the personnel of the orchestra:

Violins—Ida Branth, Emma Pilat, Marie Paige, Janet Allen, May Brown, Clara Beach, Charlotte Deming, Cecelia Bradford, Lily Klauser, Minnie Hahn, Estelle Neidhardt, Alice M. Cereseto, Isabel B. Couper, Ruth Magne Small, Hattie Swift Leland, Ruby Gerard Braun, Louise B. Snyder, Marion Van Nass, Eda Mayer, Marie Louise Neidhardt, Marion Kinne, Anna Rivington Edey.

Violas—Lucie E. Neidhardt, Corinne Flint, Mary E. Rogers, Marie Zelezny, Christine Munoz, Charlotte Bradford.

Violoncellos—Leontine Gaertner, Agnes Mathilde Dressler, Arna Klauser, Carrie H. Neidhardt, Florence A. Fletcher.

Basses—Grace Uppington, Mabel M. Watson, Selma Gaertner.

Harps—Josephine Sullivan, Rosine Berge.

Mr. Lachmund has, by dint of incessant work and tireless rehearsing, brought the instrumentalists to a high degree of proficiency. The orchestra now does very commendable work.

Recent Engagements of Lillie d'Angelo Bergh.

December has been a busy month for Lillie d'Angelo Bergh. On Friday last she gave a musicale at the Van Norman School, Nos. 120 and 122 West Seventieth street. The program was given by d'Angelo Bergh's professional pupils, assisted by members of the Van Norman School, who are studying with Miss Bergh. On Monday evening, December 11, a concert and reception were given by the vocal department of the Castle, which is under the supervision of Miss d'Angelo Bergh, at Miss Mason's school, Tarrytown. A large audience was in attendance from New York, Tarrytown and Irvington.

The third of the series of musical lectures to be given by Miss d'Angelo Bergh this season at Tarrytown was held on Monday, December 18, at the Castle, before the Tarrytown and Irvington Country Club, when Miss Bergh read a paper on "The Musical Possibilities of America," with vocal selections by herself and her pupil, André Destamps, a basso with a wonderful voice. On Tuesday, December 19, Miss Bergh gave a concert in the Chapter Room of Carnegie Hall for the benefit of the vocal department of the Woman's Philharmonic Society.

On Friday, December 22, Miss d'Angelo Bergh and her pupil, Mrs. Milke, are to sing at the Waldorf. During the Christmas vacation of the d'Angelo Bergh School of Vocal Art Miss Bergh is to give musical lectures before several of the prominent clubs in Maryland and Virginia.

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The Carl Organ Concerts.

THE final concerts of the autumnal series at the "Old First" Church have been given by Mr. Carl before the largest audiences of the season, and several hundred were obliged to remain standing throughout each of the two programs.

Mr. Carl has firmly established himself as a virtuoso of high rank, and his playing has been characterized by broad phrasing and a noble delivery of the works performed. He is constantly making an advance in his art, and his work this fall has been such as to hold the undivided attention of the immense audiences who have heard him play.

Below are the two interesting programs of December 5 and 12:

| | |
|---|-----------------|
| Toccata and Fugue in D minor (Book IV.)..... | Bach |
| Noël Ecossais (an ancient Christmas carol)..... | Guilmant |
| Scherzo (new)..... | Quef |
| (First time in this country.) | |
| Sortie in B flat (new)..... | Ropartz |
| (First time in this country.) | |
| Légende, for harp and organ..... | Thomé |
| Miss Maud Morgan and Mr. Carl. | |
| Toccata in A flat..... | Hesse |
| Adagio with Variations (MS.)..... | Morgan |
| Intermezzo..... | Callaerts |
| (Dedicated to Mr. Carl.) | |
| Funeral March, from Die Götterdämmerung..... | Wagner |
| Duos— | |
| Arioso..... | Händel |
| The Loreley..... | Oberthur |
| Miss Morgan and Mr. Carl. | |
| Praeludium and Fugue in D major (Book IV.)..... | Bach |
| Romance in F major (new)..... | Richmond |
| Concert Overture, for organ (new)..... | Faulkes |
| Songs— | |
| Amarilli..... | Caccini |
| Nirvana..... | Hervey |
| Shepherd's Cradle Song..... | Somerville |
| Miss Isabel MacDougall. | |
| Allegro Appassionata (Fifth Organ Sonata)..... | Guilmant |
| The Shepherds in the Field..... | Malling |
| Carillons de Dunkerque..... | Carter |
| Sonata for violin in A major..... | Händel |
| Master Richard Kay. | |
| Christmas Musette..... | Maily |
| Etude dans le Style Ancien (new)..... | De Bricqueville |
| (For the pedals alone.) | |
| Recitative and aria from The Seasons..... | Haydn |
| Andreas Schneider. | |
| Hymne de Fête (new)..... | Capocci |
| (First time in this country.) | |

To-morrow Mr. Carl will open a new organ in Hightstown, N. J.

Frank King Clark's Bookings.

Measuring by the number of engagements made for Frank King Clark by Victor Thrane, this famous basso will reach the high-water mark of his success this season as compared with the previous years of his public career. Mr. Clark is a product of the far Western clime, and this is probably responsible for the vigor and remarkable spirit with which he is enabled to carry trying passages. These qualities have been best illustrated at his recent metropolitan appearances. If the consensus of general approval may be accepted as a criterion for the future, Mr. Clark is destined to obtain a hold in the musical centres of this country such as few other American singers enjoy.

Among the additional engagements which Mr. Clark has are the following:

December 21, Arion Club, of Milwaukee, in "The Messiah"; December 27, Duluth, in "Elijah"; January 5, Kenwood Club, in "A Persian Garden"; January 15, Grand Rapids Schubert Club; January 18, Lake Forest, Ill., recital; February 8, St. Louis Choral Symphony Society in Wagner festival; February 10, Alton, Ill., recital.

It is especially pleasing to note this season the advantages afforded such eminent American artists as Mr. Clark by choral and concert organizations which have hitherto been prone to neglect native singers in order to conjure with foreign names and reputations. It is none the less worthy of comment that American audiences have also accepted this view with good grace.

Hymnolia.

THERE have been so many efforts made to build a pipe organ with musical capacity, and there has been so little success in it, that we never believed it possible that such a product could be placed before the musical people as the Hymnolia happens to be.

This instrument has recently been placed before the musical public and solves the problem. We see before us now and here to our intense satisfaction a pipe organ of rational size with the capacity for tone and tone effects that is astonishing, even to those who have had a great deal of experience in that construction.

The cut which we present here represents the ecclesiastical model, and we also reproduce here what is said about the Hymnolia and its creators from a pamphlet that has



been issued on the subject. The most remarkable features rest in the fact that the melody and accompaniment as well as the pedal bass can be played on a single keyboard, for the Hymnolia is pumped by the feet as reed organs are, and all the work is done from a single manual.

Frank Taft, who has control of this instrument, is an accomplished organist and musician of this city, who has made it the study of a lifetime, and he is on hand personally at Chickering Hall, on Fifth avenue, to give demonstrations and explanations.

For further particulars we refer you to the following extracts from the pamphlet issued on this subject:

"Under the ordinary systems of construction and tonal appointment, pipe organs, costing less than \$1,000, have met with little or no approval by musicians or those who desire artistic results. These instruments have invariably proved unsatisfactory and of little real value.

"A properly constructed and tonally appointed small organ, in every way suitable for the accompaniment of the voice in sacred music, must of necessity possess perfect tone blending and tone sustaining properties, combined with sufficient power and traveling quality to render it effective under all possible conditions. An instrument of this class must have its tones produced by true organ pipes, properly scaled and artistically voiced, and must also possess a sufficient variety of tonal effects to meet all the legitimate requirements of accompanimental music.

"The conditions which are essential to the production of an ideal accompaniment organ are precisely those which go to form a desirable instrument for solo and concerted music. That a small organ, combining all the above-

mentioned advantages, and costing less than \$1,000, can be built, is incontestably proved in the Hymnolia.

"Organs containing stops of proper musical pitch, and of sufficient strength and variety of tone for artistic playing, which are manufactured under the ordinary systems of organ building, are not suited for general use, as they occupy considerable space, require special provision for their accommodation, and are necessarily expensive to purchase and maintain.

"The desirable and thoroughly practical small organ must, consequently, contain only real organ pipes of perfect tone and finish, must be grand and effective as a musical instrument, must be compact and portable in form, must be void of complicated mechanism, must be constructed of high-grade materials throughout, and, withal, be comparatively inexpensive. All these desirable conditions and advantages are combined in a truly surprising manner in the Hymnolia—a small pipe organ, which is used and praised by the most distinguished organists and musicians.

"The Hymnolia is manufactured in New York and in London (England) under unique and valuable patents. While, as its name implies, it is primarily designed for the accompaniment of hymns and other sacred vocal music, it is of rare value for solo performances by either amateurs or experienced organists. On account of its unique construction and tonal appointment even complex musical compositions can be satisfactorily rendered upon it. The Hymnolia possesses tones of astonishing power and refinement, which have perfect blending and sustaining qualities—qualities which, as before stated, are absolutely necessary in an instrument for the accompaniment and support of a body of singers. The possession of these qualities has been demonstrated by the successful employment of the Hymnolia in the spacious auditorium of the Academy of Music, New York, and (under its English name of the 'Positive Organ') in the great St. Paul's Cathedral, London.

"The pipe work of the Hymnolia is precisely like the corresponding pipe work in the grandest church organ, while it comprises none of the sensitive pipes which are continually altering in pitch with every change of temperature, and which call for constant tuning and attention. It may be safely said that the Hymnolia will cost no more to keep in order and in tune than will a reed organ or a piano.

"The Hymnolia is to be recommended in place of a large pipe organ when space, funds, a skilled organist and an organ tuner and repairer are not available. It is especially valuable for small churches, chapels, missions, Sunday school rooms, convents, choir practice rooms, Young Men's Christian Associations, Masonic lodges, theatres, regimental quarters, domestic music rooms and halls, studios, steamships, pleasure yachts, &c."

Etta Miller Orchard.

This young soprano continues to interest all who hear her. A recent appearance was at Historical Hall, Brooklyn, when she sang Donizetti's "Il Sospiro" and Bohm's "Still wie die Nacht." On that occasion the Brooklyn Citizen said:

"Mrs. Orchard sang her solos, imparting to each a subtle charm rarely equaled, and her reception was unmistakably favorable."

On another occasion the Times said:

"'Faith in Spring,' by Schubert, and 'To Chloe,' by Mozart, were sung by Mrs. Orchard, and her voice, full of feeling and expression, fell upon welcome ears."

The Severn Trio.

The Severn Trio, consisting of Mrs. Edmund Severn, piano; Edmund Severn, violin, and Arthur Severn, violoncello, will give a series of three chamber concerts at Knabe Hall, the first date being January 23.

Among the works to be performed are trios by Mendelssohn, Arensky, Scharwenka, Raff, Rachmaninoff and Mr. Severn's D minor Trio. The names of the soloists will be announced later.

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Detroit Notes.

THE unexpected has happened! Staid, inanimate Detroit has wakened up! The recent kaleidoscopic succession of musical events has been almost too sudden, and our city, so far as music is concerned, is much like a person who has taken his first cold plunge, dazed, but pleased and very much enlivened.

Think of it! Two attractions in one day!

The Twentieth Century Club, which numbers many of Detroit's most clever women as members, brought Arthur Whiting, of Boston, here to enlighten us on "Brahms and His Music." Detroit is certainly a fresh field for disciples of that great musical master, for we heard but little interpretation of his works. Mr. Whiting is an ardent and convincing exponent and delighted his audience. In the evening of that same day Constantin Sternberg, whom Detroit has had ample opportunity to know, played under the auspices of J. H. Hahn.

Of more local interest was the fifty-fifth annual celebration of F. J. Schwantkowsky's music house. It was amusing to compare the size of the audiences Mr. Schwantkowsky entertained to the size of the audience that usually honored local affairs with its presence. The trouble is that so many "concerts" and "programs" of less than ordinary interest are given that people won't be bothered going. Then, too, the length of the program is appalling! One teacher here issued programs by the half yard, and to be presented with a strip of paper covered with from twenty to thirty names, representing as many amateurish attempts at art, was enough to daunt the bravest.

Speaking of affairs of local interest, Mrs. Dexter has returned from her European trip. While in Bayreuth Mrs. Dexter attended the Wagnerian operas and devoted the balance of the time to study with Marchesi.

We shall in all probability have an interesting addition to Detroit circles in the person of Maude Reese Davies, who traveled lately as vocal soloist of Sousa's Band. Miss Davies is to marry Herbert Quinby, who is the son of our ex-Minister to The Hague. It is to be hoped that Miss Davies won't, as so many girls do, forget all interest in music.

Harold Todd's inauguration of Sunday afternoon band concerts is likely to prove a great success, despite the efforts of striking stage hands. There has been much contention between theatre managers and employees. The latter are attempting to push the Sunday theatre bill through, though it seems to me that one of the least harmful and most pleasant ways of spending Sunday afternoon is in listening to a good band concert. At the last concert Frank Reschke, of the Naval Reserves, aroused enthusiastic interest in his singing of the Toreador song.

At any rate, no one can accuse us of lack of appreciative enthusiasm. Clarence Eddy decidedly not. At his organ recital November 29 the audience refused to leave after the program until he acceded to their cordial demands for another number.

One of the finest programs ever given here by a pianist was that of Rivé-King on December 5. Here was enthusiasm well expended. Rather a long program, lasting from 3:25 to 5:45, and yet one lady tried after each one of the last five numbers to leave and was unable to es-

cape the spell of that unsurpassed technician. Such marvelous clearness and accuracy, and yet lacking in any hint of mechanical sameness. No one would ever accuse Rivé-King of sentiment (overmuch); it is rather the fascination that the witchcraft of her fingers wields over her audiences.

A near view surprised me in that the "big physique" remarked from the audience vanished and Rivé-King was no giantess at all. Where, then, all her strength?

Oh! if only some of the self-declared Detroit pianists might observe from the artists who come here that the strength and endurance lies in the wrists and fingers, as well as in the arms. One never sees a player of any repute wiggling his entire body in an attempt to produce big tones or fine effects.

On Wednesday evening, December 6, the first of the Hofmann concerts took place. "Petschnikoff!" "Petschnikoff!" is now the subject of interest. Of remarkable impressions that made by Petschnikoff is unique.

In the first place Alfred Hofmann promises to bring artists of interest to Detroit, and, relying on the judgment of Victor Thrane for his artists, keeps his word and satisfies everyone thoroughly.

This first concert of Hofmann's fourth season was a magnificent success. Lachaux opened the program and received double recalls for his spirited playing of Schumann's "Etudes Symphoniques."

Albert Rosoff, a pupil of Signor Mobili, made his initial appearance and received such hearty encouragement that he sang an encore. Petschnikoff made his appearance amid a storm of applause that must have been inspiring. And he played as though inspired Wieniawski's Concerto in D minor. The pleasure caused was intense. The audience sat spellbound, and oh! so quiet!

This violinist's tone is thrilling—imbued with life and continuous. It was remarkable that there was not an instant free from sound.

In "Chaconne," by Bach, his tones resembled an organ. Mr. Hofmann was in excellent mood, and his delightful rendering of a Nocturne, Popper, and "La Fileuse," by Dunkler, caused applause that combined both appreciation of his own artistic merits and of the efforts he is making to bring before Detroit's public the best artistic attractions of the day.

Needless to say that with Hambourg, Frances Saville and Leonora Jackson booked for this series of concerts, the remaining two are looked forward to with eager expectancy.

I keep this letter waiting in order to swell the list of events, by adding the first Symphony concert. Had it not been for Joseph S. Baernstein, basso, it would be wiser to avoid any discussion of this subject.

Could Beethoven have heard this organization's reading of his Fifth Symphony he would have demanded proofs of identification. But it is to be presumed that Beethoven is in Heaven, and tradition has it that only good playing is heard there. Happily, then, Beethoven's self respect is saved.

Goodness knows and so do Detroit audiences that the Detroit Symphony has played Liszt's Second Hungarian

Rhapsody often enough in public (if not in rehearsals) to warrant our expecting a finished rendition.

Light and shade? Balance? Climax? But then we ought not to be sanguine to the extent of expecting artistic work, gradual crescendos, &c. Knowing that much rehearsing will produce fine effects, rehearsals are articles of luxury to the Symphony Orchestra.

We must not blame the musicians. They do their best; the director, too, did his best. I never in my life saw a man work harder than did Frank Briscoe, the new conductor. He is happier in his conducting than in his piano accompaniment.

Broad and big as Baernstein's voice is, we were forced to contend against the impression that we were having a vocal and piano duet. "In Diese Heiligen Halle," sung as an encore to applause after Baernstein's first number, "Ella giammai mi amo" (Verdi's "Don Carlos"), brought down the house.

There was something delightfully restful in the confidence with which he inspired the audience as to his artistic ability. His tones are so even and sure and so magnificent in strength. In a bass voice there is such sincerity and earnestness. Some idea of the impression he made in the hearts of the 1,500 Detroiters who heard him can be gained from the fact that he received thunderous double encores and recall after recall. The pleasure he gave was permanent and put the audience in such good humor that they cheerfully encouraged the orchestra to the end of the program.

Mr. Kakow as manager is to be congratulated for at least one thing and that is that he displayed such excellent judgment in bringing Joseph S. Baernstein here as the star attraction of his opening concert.

E. K. APEL.

A "Musical Evening."

Last Monday night, at his residence, No. 176 West Eighty-sixth street, Silas G. Pratt gave a "musical evening," with the assistance of Miss Cora M. Suters, mezzo-soprano; William C. Weeden, tenor; Charles Russell, violoncellist; Mrs. E. R. Chapman, soprano; Miss Martha Wettengel, contralto; Thomas F. Bohan, tenor, and Harry Parker Robinson, baritone.

The program, which was gone through to the evident pleasure of the select audience, was as follows:

Piano selections—

Serenade for String Orchestra (for four hands).

Mr. and Mrs. Pratt.

Study Fantasia, On Wings.

The Silent Deep, from the Soliloquies.

Value lente (The Dwarfs' Dance).

Caprice Fantastique.

Dream Wanderings.

Mr. Pratt.

First Grand Polonaise (for two pianos).

Mrs. Pratt, accompanied by Mr. Pratt.

Vocal selections—

Song of the Wind.

Calm Is the Night (with 'cello obbligato).

Miss Suters, Charles Russell, 'cellist.

'Cello solo—Retrospect, from the Soliloquies.

Mr. Russell and Mr. Pratt.

Tenor soli—

Dreams of Youth.

Why Do I Love Thee Still?

Mr. Weeden.

Quartet—Tell Me Ye Winged Winds.

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THE secretary of the Indianapolis May Music Festival Association informs us that the association has decided not to give a festival next spring. This decision was arrived at after a careful canvass of the situation in Indianapolis.

OUR "NATIONAL" DIRECTORY.

THE attention of our readers is called to one of the early pages in this issue, and a glance at it will proclaim its value as a reference and the wide field covered by the four sections of the National Edition.

THE RISE AND FALL OF AN OPERA.

THE FALL.

THE piano rehearsals began. First with the solos.

Day by day, morning and afternoon, an hour apiece, sometimes two, just as the capacity of the singers required. A terrible task! Most of them did not know anything more about reading from the score than that the black things were notes and the white thing was paper. Then the capellmeister has to be an A, B, C schoolmaster, and must often think, "Good heavens! fancy a stage manager who has to teach his Hamlet or his Lady of Lyons their roles letter by letter! O, Saint Cecilia, what patience thou givest to thy servants!"

Then comes the pretended bad temper of the singing crowd. They have all got serious doubts about the work. The basso disbelieves entirely in the new piece, and the tenor exclaims "Absurd!" whenever he has to sing A. "Such intervals are mere lunacy! All stolen! Haha! Tristan! The composer has no idea of singing!" And so it goes on till the roles are learned. Then when the soli rehearsals begin, at which several of the soloists are present, how amiable they are, how they admire the piece, what beauties they see in it, what dramatic moments, what chances to astonish the public!

Meanwhile the chorus master has been drumming into his lot the choruses of the opera every morning from 9 to 10 and every afternoon from 4 to 5. These ladies and gentlemen learn by heart, quickly, but for the most part they sing after whatever the master sings or hums or squeaks, so that the nearer approaches the first performance the hoarser is the afflicted leader of the chorus. When this great work has gone so far that the ensemble rehearsals begin the capellmeister takes a secondary position and the stage manager comes to the front. He arranges, looks after the scenic business, orders and reasons from 10 in the morning till late in the afternoon. Terrible days of hard work and trouble, but everybody does their best to insure a success to the new work.

The composer arrives.

This appalling report spreads like the wind and sets the hitherto peaceful community into a state of feverish excitement. The interest in this man, the cause of all the trouble, is expressed differently by different members of the company. The director treats him with dignified respect, not with too much familiarity, for nobody knows what will happen when he sees that, for the sake of economy, some scenic changes have been made—and then the accursed royalties! But usually they feel united like two burglars on the evening before some great strike. The capellmeister is visited, and he gives to him a fraternal handshake, for the welfare of the piece depends on the wielder of the baton. And a German capellmeister can be so unpleasant! The ladies are charmed with the affability of the stranger and give him appealing glances, the men offer him their friendship; he is no longer a stranger; they have learned to know and admire him by his work. The members of the chorus look at him from a dis-

tance, with a questioning expression. Will he stand some beer?

The orchestral rehearsals have been going on for some days. First with orchestra alone; the "Korrektur probe." Do you know what they are?

The orchestral parts are usually written out very rapidly and hastily. They swarm with errors. The capellmeister, before he begins these rehearsals for corrections, makes a good natured speech, laments the inevitable evil, and asks them to be patient, begs them to alter what each one knows is wrong, and ends with an appeal to their artistic ambition. "Gentlemen, we are all musicians!" The speech is well meant, but useless. After every tenth bar he has to tap his desk. An oboe comes in in a wrong place, then a horn out of tune rushes into the midst of a sordine tremolo of the strings. Often there is hell to pay. Ceaseless questions, endless counting of bars, repetitions, now and again interrupted by the suppressed curses of a trombonist who has been gradually reduced to idiocy, and the worst of the matter is that in these days of harmonic innovations by the young school no one can tell whether the terrible cacophony is not intended by some composer of the future and prized as one of his noblest inspirations. If the author of the confusion is there he of course decides in the last instance.

In this fashion the rehearsals and corrections go on for days. At length there is some light and shadow in the piece. Out of the original chaos the complicated lines of the most modern melodies become apparent. The orchestral work gains clearness.

Now it is time to unite the stage and the orchestral rehearsals. Proudly the black notice board announces some evening: "To-morrow, 9:30 A. M., theatre and orchestral rehearsal, with scenery and properties."

Naturally the composer is there punctually. The director of the theatre holds himself aloof, as, on the previous day, he had forbidden, after a pretty animated conversation, the complaining son of Apollo to enter his office. It is even asserted that in the heat of the dialogue he had used language which expressed clearly his own views about the value of the work, with a depressing effect on the composer.

The rehearsal drags on with many, many interruptions, among them a sharp controversy between the capellmeister and the stage manager, till 3:30 P. M. Then, nervous and hungry, the company, free at last, hasten away, to begin the same tortures next morning.

Thus it goes on, with the difference that some days later the dress rehearsal takes place.

It is a strange sight in bright day to see men, whom one has hitherto regarded as sensible, gesticulating, laughing, cursing or singing in motley masquerade, the color effects of which are calculated for the evening and for electric illumination. The stage manager gives a last scrutinizing look on the whole and the general rehearsal begins.

The composer sits near some dreaded critic (specially invited by the theatre manager), in the parquet, which looks like a gloomy cave in front of the bright stage. He has obtained permission to be present only under the condition of being perfectly passive and not saying a word. He has now some conception of a parent seeing his offspring put to death by the bloody headsman.

Every member of the company cherishes the wish on this day that the rehearsal will not go on smoothly, for there is an old theatrical superstition that after an uneven and rough rehearsal there is always a smooth and brilliant performance. Thank heavens! the lyric tenor in the great love scene makes such a mess of it that a decided success of the work seems assured for the next evening.

Now the next evening!

Let us pass over in silence all the excitement, the

"The Drowned Girl." * * * All is plunged in sleep. Only, at long intervals, the silence is broken by the barking of dogs.

The three movements were indicated as follows:

I. Introduction: Andantino in A minor (3-4 time).

Pastorale: Allegro moderato in A major (2-4 time).

II. A Night in May (The Drowned Girl—Runa): Lento in G minor (4-4 time).

IV. The Parobki amuse themselves: Allegro giocoso in A minor (2-4 time).

The form is the freest imaginable and some of the themes are genuinely Russian.

The orchestral part is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass tuba, 1 pair kettle-drums, Glockenspiel, harp, and the usual strings. The score is dedicated to Henry L. Higginson.

What a lovely word is Parobki. We were all Parobkis once, and amused ourselves. Mr. Loeffler's peasant lads are idealized; they never rush ferociously across the picture like Tschai-kowsky's, but there is rhythmical life, fiery eloquence withal, in this fourth movement. The tenderness and suffused sadness of the "Night in May" reveals the poet. In the andantino there is Little Russia; its vast, melancholy background, its naive humors. The violin solo is individual, yet less as a protagonist than might have been expected. It is difficult, but never "fiddling" in its brilliant passage work. It was taken by Franz Kneisel.

At the Wednesday matinee Alwin Schroeder revived an exceedingly ungrateful cello concerto by Dvorák. It has been played here once before, but never as it was on this occasion, for Mr. Schroeder is a master artist. He aided the composer in the florid passage work, and so may be responsible for some of the almost impossible difficulties to be overcome. Once, in the last movement of this much too spun out composition, Mr. Schroeder made a slip, rather a slide, but impure in intonation he was not. The adagio is very charming and was delivered with deep feeling. The concerto without the solo part would still be coherent, and as to scoring—*wunderbar!*

The remainder of the program was devoted to Beethoven's "Egmont" Overture, three movements of the "Romeo and Juliet" of Berlioz, and Liszt's "Hungarian Fantasia," for piano and orchestra, scored for full orchestra by Doppler and Liszt. Otherwise the Fourteenth Rhapsody, but in the orchestral order known as No. 1 in F. It is, of course, both silly and hellish. The "Queen Mab" was miraculously given.

In the evening Mr. Gericke conducted, besides Mr. Loeffler's piece, Mendelssohn's "The Fair Melusina" Overture, which always reminds me of Giulio Romana's painting of the same subject—graceful, academic and artificial; Richard Strauss' "Till Eulenspiegel," also remarkably well done, the evening ending with the Second Symphony of Beethoven, which Mr. Finck thinks should have been shelved long ago. But who will bell the cat? Not Mr. Gericke, whose reading was sane and by no means chilly or old-style. Beethoven will not be downed, for the Beethoven bubble has not burst, no matter what the American Rowbothams—of this particular composer—say.

Let us pray that with the new year our critical vision will be purged, violence and rancor expelled from our hearts, and forth from our mouths issue honey and light—and then we will all lose our jobs, for we will no longer be music critics. Amen!

"A Basso Porto" in English.

HENRY W. SAVAGE, the proprietor of the Castle Square Opera Company, has purchased the American rights of "A Basso Porto" ("At the Lower Harbor"), by Niccola Spinelli. It will be presented by a contingent of his forces, for the first time in English on any stage, at the Exposition Music Hall in St. Louis on January 8. This will also be the occasion of its initial production in America. Its first presentation occurred in 1897, and since that time it has scored a series of pronounced successes in all the leading cities of Germany, Italy, Austria and Russia.

Mr. Savage witnessed the opera at the Court Theatre in Berlin last summer, and at once secured an option on the rights for this country. "A Basso Porto" is described as a lyric tragedy of lowly Neapolitan life. The book is by Goffredo Cognetti and the lyrics by Eugene Checchi. Spinelli belongs to the realistic Italian school, which has been exemplified in the works of Mascagni and Leoncavallo. He is, however, said to have surpassed them. The score contains several effects in instrumentation that are absolutely novel. Mme. Selma Kronold, who sang the leading role of Maria at Cologne in 1897, will originate it in the Castle Square Opera Company's presentation. In the latter part of January the production will be brought in its entirety from St. Louis, and will be given at the American Theatre with the original cast. This is the first of a series of novelties in both grand and light opera to be sung by the Castle Square Opera Company during the second half of the season, which begins on Christmas Day with a spectacular production of "The Beggar Student."

Stone—Bailie Recitals.

At Francis Fischer Powers' studios, Carnegie Hall, last Friday afternoon, there was a genuine crush in response to the cards issued by Miss Elizabeth Kent Stone and Miss Virginia Bailie.

The appended program was given:

| | |
|----------------------------------|----------------------------|
| Gavotte | Bach |
| Melodie | Paderewski |
| Cracovienne | Paderewski |
| Las Mich Dein Augen Küssen | Miss Virginia Bailie. |
| Threnodia | Von Fielitz |
| Sandmännchen | Holmes |
| ..... | Brahms |
| ..... | Miss Elizabeth Kent Stone. |
| Impromptu | Poldini |
| Intermezzo | Leschetizky |
| ..... | Miss Bailie. |
| Somebody | Schumann |
| Die Lotosblume | Schumann |
| Nobody | Schumann |
| ..... | Francis Fischer Powers. |
| To Be Near the Fair Idol | Rosa |
| Bettler Liebe | Bungert |
| Maid of Cadiz | Tosti |
| ..... | Miss Stone. |
| Andante Spianato Polonaise | Chopin |
| ..... | Miss Bailie. |

Miss Stone, although for some years a Lamperti pupil, clearly shows the present artistic influence of Mr. Powers in her singing, and numerous details on which Powers insists; she pleased greatly by reason of her purity of style, enunciation and musical interpretation.

Miss Bailie proved her right to be enumerated among the really superior pianists of Greater New York; notably well did she play the Leschetizky Octave Etude in G flat. There will be another musicale in January, and during the season many of the best Powers pupils will be heard.

Murio-Celli Solree.

Among New York's musical events none are more enjoyable than the soirées given by Madame Adelina Murio-Celli in her roomy double parlors, 18 Irving place. Several of these occur each winter, and are the means of bringing forward much budding as well as ripe talent. The next spirée will occur Thursday evening, December 28, and some exceptional talent will then be heard.

Last Monday evening, under the direction of Prof. Wm. M. Semnacher, the first grand musical entertainment of the Metropolitan Independent Church of the New Thought, Henry Frank minister, was given at 27 West Forty-second street. Miss Agnes Miles, Ernst H. Bauer, Miss Semnacher and others assisted. Professor Semnacher has charge of the musical features of this church.

Miss Lucie Hartt, one of Madame Helene Maigille's best pupils, has been singing with much success the past few weeks. She was one of the most admired of the singers who appeared at the Sorosis Club's social a few nights ago, and was one of the singers at the musicale last Thursday night in Brooklyn at the residence of Marshall Driggs.

The Banks' Glee Club.

THE New York Banks' Glee Club, under the direction of H. R. Humphries, gave a concert in Carnegie Hall Tuesday evening of last week. This program was presented:

| | |
|---|---------------------------------|
| Organ solo, March Pontificale | De la Tombelle |
| ..... | E. D. Jardine. |
| If Doughty Deeds | Cobb |
| Violin solo, Romance sans paroles | Wieniewski |
| ..... | Miss Bertha Behrens. |
| Waltz Song, Dolce Amor | Pizzi |
| ..... | Miss Blanche Duffield. |
| Columbus. A dramatic cantata. | |
| Poetry written by W. Grist. Music composed by Henry Gadsby. | |
| Columbus | E. G. Towne |
| Crew | New York Banks' Glee Club |
| Bright Sun | Attenhofer |
| ..... | Incidental solo, W. F. Spencer. |
| Songs— | |
| You and I | Lehmann |
| A Rose Fable | Hawley |
| ..... | Miss Blanche Duffield. |
| Hard Times | Foster |
| ..... | Arranged by Homer N. Bartlett. |
| Violin soli— | |
| Reverie | Vieuxtemps |
| Souvenir de Posen | Leonard |
| ..... | Miss Bertha Behrens. |
| Sand-Urchin | Zeller |
| ..... | Arranged by H. R. Humphries. |
| ..... | Miss Duffield and Glee Club. |
| Champagne Song | Schroter |

Miss Duffield made the hit of the evening. Her first selection, Pizzi's "Waltz Song," from his opera "Gabriella," in which she holds high C sharp, went admirably for her first effort in Carnegie Hall, and showed that her voice possesses good carrying powers. Being encored, she sang "A Memory," by Edna Park. Hawley's new song, "A Rose Fable," she sang beautifully. Her singing of Cowen's "Swallows" was also admirable. She was recalled several times.

Miss Bertha Behrens played her violin solos with taste and evinced considerable passion. Her intonation was unusually pure and her phrasing very good. She, too, was recalled twice.

The club sang well under the baton of Mr. Humphries. Emile Levy played the accompaniments.

George Hamlin to Visit New York Again.

George Hamlin will sing the principal tenor role in the holiday productions of "The Messiah" at Carnegie Hall in New York, December 29 and 30, under the direction of Frank Damrosch. Christmas week will be an unusually busy one for Mr. Hamlin. Besides "The Messiah" engagements he is to appear at a number of other festival concerts, including one December 27 at Atlanta, Ga., where he sings with Frances Saville. January 12 he will appear at Troy, N. Y. It is worthy of special remark in this connection that the East has displayed unusual favoritism toward George Hamlin this season. Opening his season at the Worcester festival he has been associated with most of the important musical events given so far. It must also be a source of gratification to his many followers wherever he has sung that Mr. Hamlin maintains with ease his title of prestige among the tenor oratorio and lyric singers before the American people.

George Hamlin's delightful voice appears to grow more and more beautiful upon every trial. Pittsburg, St. Paul, Chicago, Akron and a number of other cities have recalled him this season, and his success is a matter of regularity. Mr. Hamlin is respected everywhere in the centres of musical culture as a conscientious worker. This season he has added extensively to his already remarkably large and varied repertory. When one recalls how ardently this brilliant tenor labors to make his singing at public appearances faultless it is not surprising that the critics should be unbounded in their praise of him as they are this season.

Harlem Philharmonic Society.

The Harlem Philharmonic Orchestra played the following program on December 20 and 21, under the direction of Henry Fleck:

| | |
|---|-----------------------|
| Symphony, No. 3 | Tschai-kowsky |
| Concerto in F minor | Chopin |
| ..... | (Burmeister edition.) |
| Overture, Im Frühling | Goldmark |
| This was the first production in New York city of Tschai-kowsky's Third Symphony, which is thoroughly characteristic of the great Russian master. | |
| The soloists were Miss Sara Anderson and Richard Burmeister. | |
| The public rehearsal was given at the Harlem Opera House and the concert at the Waldorf-Astoria. | |

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Seidl Society.

EMIL PAUR CONDUCTING.

THE Seidl Society of Brooklyn, which had concluded its twelfth season of orchestral concerts at the time of the death of Anton Seidl, and which has been inactive since that event, has concluded to give a series of three concerts at the Brooklyn Academy of Music this winter, and it has selected as its conductor Mr. Emil Paur. For the first concert, which takes place on January 4, Mr. Dudley Buck, tenor, and Mr. August Walther, pianist, have been engaged. The second concert takes place February 10, and the third concert March 17. This is one of the most encouraging items of news that we have had for a long time.

Leonora Jackson in Switzerland.

LEONORA JACKSON, after a highly successful tour in Northern England and Scotland; journeyed to Switzerland and appeared with triumphant success at the Philharmonic Concert, Geneva, December 2. The young American aroused her audience with the Brahms concerto and other numbers to great enthusiasm; responded to four recalls with a Bach encore and was thereupon recalled twice more. The Philharmonic Society presented her with a huge laurel wreath tied with ribbons in yellow and red (the Geneva colors), and bearing printed upon them a dedication and the date of the event.

Sarah Anderson in Chicago and Springfield.

Sarah Anderson made her first appearance in Chicago, and far exceeded expectations. Her voice is a dramatic soprano of large range and power, and she sings with ease and freedom. The first number was given with a full tone and fine phrasing. The second, a double number, was sung with great charm and tone color, and each selection brought out great applause. Miss Anderson has the good fortune of unusual beauty of face and figure.—Chicago Times-Herald, December 11, 1899.

The concert was one of the most deserving so far arranged by the management. The soloists were both accorded a very generous welcome. Miss Anderson, in particular, was in excellent voice, and in the large aria took full advantage of the possibilities afforded her. The "Elégie," by Massenet, and Reinecke's delightful "Spring Flowers" were also given an artistic rendition.—Chicago Chronicle, December 11, 1899.

The club introduced to its patrons two young artists, both of whom were cordially received and made an excellent impression. Miss Sarah Anderson made her debut only a year ago, and immediately took rank among the foremost of younger American sopranos. She has a large and opulent voice, and an attractive stage presence, and should have a distinguished career. Her voice is not only ample in volume, but fine in quality, rich and vibrant. For encore she sang a Massenet air with violin obligato.—Springfield Daily Republican, December 14, 1899.

Miss Anderson's first number was an aria by Massenet, "Il est doux, il est bon." Her voice is one of exceeding richness. It is exceedingly youthful, full of promise, and should in time bring her to rank with the best operatic singers. A lovely canzonet by Haydn was Miss Anderson's piece de résistance. The sweet melody was particularly adapted to the quality of her voice. Miss Anderson sang Purcell's "Nymphs and Shepherds" as well as it is possible to sing it.—Springfield Union, December 14, 1899.

New York Ladies' Trio.

A fine audience in the Park Hill Country Club House, Yonkers, N. Y., enjoyed the music given by the New York Ladies' Trio and Miss Lillian Carlsmith, contralto, December 1. The Yonkers Statesman says: "The trio consists of Miss Rossi Gisch, violin; Miss Flavie Van den Hende, violoncello, and Miss Hilda Newman, piano. Their playing was remarkable for smoothness, shading and balance of tone, and their selections were such as to meet general favor. The work of the trio was artistic at all times.

"Miss Carlsmith showed herself to be the possessor of a glorious voice and a most attractive manner. An aria from 'Samson and Delilah' was her first selection, and the audience went into ecstasies over her singing. She was induced to give an encore selection."

Sally Frothingham Akers' Musicales.

Miss Akers' studio, near Madison square, was last Friday morning the scene of a very pleasant musicale, the participants being Miss Gregory, who sang in brilliant fashion; Miss Detweiler, who has improved vastly of recent times; Miss Graves and R. S. Pigott, who sang several negro lullabies of his own composition. Miss Akers herself also sang songs by August Holmès and other composers, German and American, and Miss Helen Collins was the efficient accompanist.

Two of Miss Akers' songs have been recently published, one by the enterprising house of Mills and the other by Luckhardt & Belder. They will both receive consideration in these columns at a later date.

The Aeolian Quarterly.

The Christmas number of the Aeolian Quarterly, which has just been issued, is replete with interesting matter. The frontispiece is embellished with a picture in three colors of "Shakespeare Nursed by the Muses of Comedy and Tragedy." The contents are "A Toccata at Galuppi's," by Robert Browning; "Frederic François Chopin," by James Huneker; "Personality in Musical Performance," by William Foster Apthorp; "Songs Without Singers," by Henry T. Finck; "The Spirit of Modern Song," by Eleanor Stewart; "A Serenade," by Lafcadio Hearn, and "New Perspectives in Piano Playing" and Editorial Notes, by Carroll Brent Chilton, editor of the Quarterly.

Carbone at Kaltenborn Concerts.

Signor A. Carbone at the Kaltenborn concert a week ago was a complete success, as the enthusiastic applause of the audience testified. Bowing in response to applause he was compelled to add another song, the little-known "Serenade," by Tosti. His voice was full of resonance, his delivery dramatic, and the little phrase, "Molto Bene," which he heard afterward from a well-known authority, expressed his success.

Clavier School's "Thursday Evening."

THURSDAY evening, December 7, was an enjoyable one at the Clavier Company's Piano School. Mr. Virgil's interesting talk on the comparative mechanisms of piano and clavier, prefaced a technical and musical program, as follows:

| | |
|---|----------|
| Octave Scale Studies— | |
| Crossing exercises, introducing scales and arpeggios. | |
| Liebstraum | Liszt |
| Miss Florence Dodd. | |
| Legend | Godard |
| (Piano and violin.) | |
| Miss Winnifred Willett and Mr. Küchenmeister. | |
| Scale— | |
| Study No. 1 | Duvernoy |
| Study No. 20 | Heller |
| Mrs. Whitaker. | |
| Chord Ex. No. 179— | |
| Study, No. 3 | Duvernoy |
| Bridal March | Grieg |
| Miss Bertha M. Hoberg. | |

Miss Dodd played in her usual brilliant style, and Mrs. Whitaker's work was interesting, as always. Miss Hoberg is a talented Western girl of whom much is expected. Her performance of the Grieg "Bridal March" was admirable, and that Scandinavian flavor which pervades the compositions of Grieg was charmingly brought out.

An interesting feature of the evening was the violin playing of Mr. Küchenmeister. The "Legend" by Godard is a composition which demands great skill. Mr. Küchenmeister's playing fully met the demands. His tone was good and his phrasing artistic. Miss Willett's accompaniment was satisfactory.

Musical Association Concerts.

The Whitinsville (Mass.) Musical Association has published an official prospectus of the three concerts which will be held during the season of 1899 and 1900. The dates are Friday, December 15, 1899; Tuesday, January 30, 1900, and Tuesday, March 27, 1900. At the first concert the chorus was assisted by Miss Claudia A. Hockenbush, of Jacksonville, Ill., the chief work being Mendelssohn's "Hear My Prayer." Arthur M. Curry is conductor of the association.

Petschnikoff Returns.

Alexander Petschnikoff has just returned from a series of brilliant triumphs among some of the Middle West cities. Last week he appeared at Milwaukee and St. Paul, and with the Standard Club, Chicago, on Saturday night. Tuesday evening he played at Mrs. George Crocker's soirée musicale, and he is booked with the Chromatic Club at Troy, N. Y.

Brounoff at Crescendo Club.

The männerchor "Crescendo" were recently regaled by the singing of Platon Brounoff, the well-known Russo-American, who gave them the Toreador song from "Carmen," and raised little less than a tumult; this club knows what a live, animated way of singing is, and in Brounoff heard a Toreador who can raise the roof.

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THE MUSICAL COURIER.



FRANKLINSTRASSE, 20, DRESDEN, December 5, 1899.

AN artistic feast was celebrated in the Residenztheater lately when Engelbert Humperdinck's music to Rosmer's fairy tale, "Königskinder," was produced for the first time here with Agnes Sorma in the role of the Gänsemagd (goose-herd).

As regards the story its title, "fairy tale," covers a lot of impossibilities, and the fantasy and artistic temperament of both author and composer seem to run away with them at times. Nevertheless, the work impresses us as a most beautiful spiritual ensemble of words and music, resulting in a wonderful poetical effect.

Apart from the novel content—the form being the much-discussed melodrama—Humperdinck's music, though paying tribute to Wagner, has in it all the weirdness, mystery and suggestion which Rosmer's poem demands. At the same time it is in keeping with the dramatic inspiration of the work, which strangely deviates from the character of a fairy tale. As such it is robbed both of naïveté and simplicity, though it richly compensates for the lack of these qualities by a dramatic, passionate plaint, greatly enhanced by the wild romance and the mysticism of the diction, a mysticism capable of bearing us aloft to the sphere of imaginings and dreams—the last scene especially breathing infinitude in its vastness.

The moral of the poem is dim and rather pessimistic in design. The tale impressed me as symbolizing the vanity of human strivings for all that is good and noble. The argument is:

An errant King's son throws his crown at the feet of a beautiful maiden, with whom he has fallen in love. She also, though not knowing he is "a King's child" (ein Königskind). The King's son is determined to throw off his disguise, only after having proved "worthy of being a sovereign;" that is, a sovereign on the strength of his own merit alone. He turns a schweinehirt (swine-herd), she remains a gänsemagd (goose-herd), and they love each other. After having gone through the hardest trials in life, they are about to reveal their real position and to reclaim their rights as "King's children," when a storm of laughter hails down upon them: "Of course, the swine-herd is a King, the goose-herd a Queen!"

Hooted and driven away in derision by the crowd, they are recognized only by a child, who falls a-weeping over

their misery. The last act is a death bed. In the midst of snow and ice, under the same lime tree, where they first met, the King's children are found, and frozen to death, united to the last by that strong, triumphant feeling which "suffereth long and is kind, beareth all things, believeth all things and hopeth all things."

Sorma is supreme. In the love scenes she found tones of the greatest tenderness. She is dramatic to her finger tips, and this dramatic vein of hers compensates for the lack of an enforced naïveté, such as the first idyllic scenes of the play demand. Both scenically and musically this remarkable work was very well brought out on the Residenztheater stage.

Some days later the second evening of the literary society "Dresdner Presse" occurred, on which occasion Dr. Paul Lindau, the well-known reciter, appeared on the platform. Being an admirer of his literary works, I went there to receive an impression of his personality just as much as to enjoy his lecture. To tell the truth, time has not dealt kindly with him. There are signs of wear and tear in his features, but, nevertheless he looks interesting. What he said captivated one and all in the audience. In a delightfully natural way he spoke, or rather chatted of himself and his personal and literary connections with two of the most renowned stage managers of our century, Laube and Dingelstedt.

Dr. Lindau gave a brilliant sketch of the character of these two gentlemen, fully realizing the high expectations naturally raised of him as one of the wittiest and most intelligent causeurs of the present day. All the literary and musical lights of the Dresden society were in attendance, among them Von Schuch, Jensen and a host of singers and actors from the Court Opera.

In the memory of the oldest symphony concert habitués none can recall such hearty and spontaneous applause as was given a young Viennese composer, Dr. Walter Rabl, whose symphony, op. 8, in D minor, came up for a first hearing here in the second recital of the Royal Orchestra. The work is a beautiful exhibition of the composer's creative powers. Full of storm and stress, it possesses that quality, manifest in strong temperamental talents, which one may call the ability to thrill. Being very dramatic in color and abounding in themes of a grand and passionate character, the composition points to an exceptional aptitude for operatic writing.

That it is molded rather upon the lines of Richard Wagner cannot be denied, nor should it, in this case, be severely criticised, as, with a young composer, a good copy is always preferable to a bad original, all the more so as the temperament and swing of the musician, as well as his youthful fire and enthusiasm, atone for a lack of originality and perhaps also for other shortcomings of a first attempt. His orchestral palette is rich and varied, his scoring brilliant and effective, being at times strained almost too much to be productive of the effect, but marked throughout by a clean cut contour and musical color.

The elasticity, vim and passion by which it was brought out by the orchestra under Von Schuch's lead was little short of magical, proving that Dr. Rabl—presently correpititor of the opera—has nothing to complain of on the

point of a distinguished aid and encouragement. The public lavished its applause on both conductor and composer. The orchestral proceedings on the occasion closed with a selection from Bizet's "Jeux d'Enfants," on which some happily conceived vignettes from children's life, admirably given.

Concerts were numerous of late. Among others Albert Fuchs, teacher at the conservatory, arranged an historical recital, where nothing but antique music was performed on antique instruments, which caused Ludwig Hartmann to say that in order to enjoy such music, on such instruments, one ought also to be in possession of "antique ears." Récitals were also given by Eugen Holliday, Anna and Eugen Hildach, Emil Kronke, Willy Burmester, Willy and Victor Porth and an endless number of various chamber music societies.

A. INGMAN.

Etta C. Keil.

Miss Etta C. Keil, of Pittsburg, Pa., has had a busy season thus far, as in addition to her duties at Beaver College she has sung at a large number of concerts and recitals.

Some of her recent appearances were early in November at the fourth annual meeting of the State Federation of Pennsylvania Women in Carnegie Music Hall, Pittsburg. At this concert Miss Keil sang Ad. M. Foerster's prize song "I Love Thee," that gained the prize last year in a contest of the Musical Art Society. This was the first time the song has been heard in public.

At the Elks' Memorial Day service held in Allegheny the Bussman Quartet, of which Miss Keil is first soprano, participated, Miss Keil singing "I Know That My Redeemer Liveth," with orchestral accompaniment. On Thanksgiving evening she was soloist in a recital, and also sung the same week at a concert in Greensburg. During the week of December 11 Miss Keil accompanied the Pittsburg Orchestra on a short concert tour, appearing at Butler, Franklin and Meadville. January 16 Miss Keil will sing in "The Messiah" at Johnstown. In the spring Miss Keil goes abroad to fill engagements in London.

Worcester County Musical Association.

The last festival of the Worcester County Musical Association was a financial success, aside from its musical and social triumph, and according to the report submitted yesterday the net profits were \$346.81.

It was the annual meeting of the association, and the old board of officers was re-elected as follows: President, Charles M. Bent; vice-president, Daniel Downey; clerk, Luther M. Lovell; treasurer, George R. Bliss; librarian, Paul B. Morgan. Charles A. Williams and J. Vernon Butler were re-elected directors for four years.

President Bent read his annual report, which spoke hopefully of the future, and contained many admirable suggestions. It reviewed the work of the association in a happy vein, and will be printed at the request of the association.

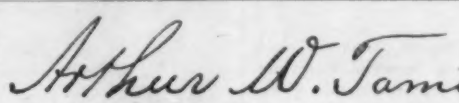
The association's funds now amount to \$6,350.—Worcester Post.

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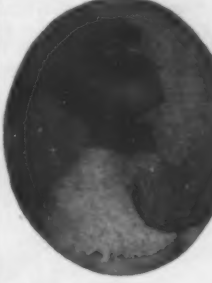
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THE MUSICAL COURIER.

Postponed.

Editors The Musical Courier:

OWING to her extended tour, which begins January 2, 1900, Adrienne Reményi has been reluctantly forced to postpone her series of international concerts at the Waldorf-Astoria.

THE REMENYI CONCERT BUREAU,

Per R.

Christmastide Concert.

THE Christmastide concert of the Brooklyn Amateur Musical Club was held last Monday afternoon at the Pierpont Assembly Rooms. Harry Rowe Shelley, the conductor of the club, directed.

The soloists were William G. Hammond, pianist; Dr. Victor Baillard, baritone, and Miss Marie Beaumont Weber, soprano. The selections sung by the club were "O Joy of Youth," Van der Stucken; "Siegmund's Love Song," from "Die Walküre"; "Kennst Du Das Land," from "Mignon," and "Snow Drops," by Dorn. The opera numbers were arranged by Mr. Shelley, who is really clever at such things. Mr. Hammond played a Moszkowski waltz and the Chopin Ballade in A flat. Miss Weber sang songs by Nevin and an Irish folksong. Dr. Baillard's numbers were "The Magic Song," by Helmund; an aria from "The Huguenots" and the Toreador song from "Carmen." The club is composed of women, mostly from circles of fashion.

Binghamton News.

"The Ten Virgins," by Alfred R. Gaul, was sung on Sunday evening, December 10, by the choir of Trinity Memorial Church. Binghamton, W. H. Hoerrner, choirmaster. Mrs. F. H. Matthews presided at the organ. The large chorus of mixed voices had the assistance of C. Fred Hess, baritone, the other solos being taken by members of the choir.

The Binghamton Choral Club began its fifth season with a concert on Tuesday night, December 12, at the Stone Opera House. A large audience greeted the club, which has also the largest membership in its history. The works given were "The Erlking's Daughter," by Gade, and "Fair Ellen," by Max Bruch. The soloists are Anita Rio, Tirzah Hamlen Ruland and Gwylim Miles, and in addition to their parts in the works mentioned each sang several selections.

The work of the chorus, under the direction of W. H. Hoerrner, received high praise. Mrs. F. H. Matthews accompanied the chorus in an artistic manner, and Miss Kate Fowler played the accompaniments.

Musical Club Concerts.

President William R. Johnston and Manager Flavel, of the combined musical clubs of the University of Pennsylvania, consisting of the Banjo, Mandolin and Glee clubs, have arranged for a series of concerts to be given in Philadelphia and vicinity, and also for a Southern trip in February. Two concerts have been held, one in Camden, N. J., and the other on Thanksgiving evening in conjunction with the musical clubs from Cornell.

The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

Sweetest Flower That Blows.....C. B. Hawley
Mr. Ley Vernon (December 8).....Kensington, England
Mr. Ley Vernon (December 9).....Chelsea, England
Mr. Ley Vernon (December 12).....Sheffield, England
Mr. Ley Vernon (December 13).....Westminster, England
Miss Amy Bell (December 15).....Kensington, England

Endymion.....Liza Lehmann
Miss Winnifred Wynne (Dec. 19).....Phil. Society, Richmond, Eng.

All Is Still.....Milton Wellings
Love's Message.....Milton Wellings
A. Chenery (December 14).....Bournemouth, England

Beaver Dam, Ohio (December 9, 1899), Ebersole-Dana recitals—
Venetian Love Song.....A Day In Venice.....Nevin
Gondoliers.....Mr. Dana.

If I Were a Rose.....Hesselberg
My Rosary.....Anderson
A Rose Fable.....C. B. Hawley
Mrs. Ebersole.

My Redeemer and My Lord (Golden Legend).....Dudley Buck
Maude McDonald (December 10).....Cincinnati, Ohio

An Echo.....C. B. Hawley
Miss Grace Preston (December 11).....Utica, N. Y.

In Memoriam.....Liza Lehmann
David Bispham (December 13).....Hartford, Conn.
David Bispham (December 15).....Buffalo, N. Y.
David Bispham (December 16).....Bryn Mawr, Pa.

Danny Deever.....Damrosch
David Bispham (December 13).....Hartford, Conn.
David Bispham (December 16).....Waldorf-Astoria

Les Deux Amours (Two Loves).....Waldorf-Astoria
Francis Rogers (December 13).....Carnegie Lyceum

Seasons.....Cowen
Miss Marguerite Dickson.

Trouble.....Behrend
Miss Dina Huneke.

Endymion.....Liza Lehmann
Miss Antoinette Werner.

Vocal Recital by pupils of Sig. Tecla Vigna (December 20), College Hall, Cincinnati, Ohio.

Association Hall, Cleveland, Ohio (December 13)—
Recessional.....DeKoven
R. Watkin Mills.

Broad Street Conservatory.

Those who took part in the recital given in the concert hall of the Broad Street Conservatory of Music, at 1331 South Broad street, Philadelphia, on December 13 were Miss Ella O. Manning and Miss Louise De Ginther, at second piano; Miss Margaret Scott, Miss Laura M. Bowman, Miss Georgie Reed, J. Louis Craig, Miss Katie Lettinger, A. T. Stretch, Miss Julia Wilson, Miss Ada Radcliffe, Miss Minnie Wright and the Vocal Ensemble Class.

The University of Michigan, at Ann Arbor, has again been honored. Prof. A. A. Stanley has been appointed official representative of the International Society of Musicians, recently founded in Germany, and he will form an American branch of the society. The object of the organization is to unite musicians and writers of music for mutual advancement.

Paul Stoye.

AT the Philharmonic concert of the Winderstein Orchestra from Leipzig, given at Eisleben, November 29, the pianist, Paul Stoye, performed Tchaikowsky's B flat minor Concerto for piano with orchestra. Capellmeister Winderstein conducted. The concert was a great success, including Paul Stoye's contribution.

Miss Hildegard Hoffmann.

Below are some press notices which Miss Hildegard Hoffmann has recently received:

Miss Hildegard Hoffmann, the highly praised soloist, more than came up to expectations. She appeared twice during the concert and each time sustained the reputation she has earned. Her first number was Micaela's aria from "Carmen," and the beautiful selection was rendered with evenness and finish. A generous encore was forthcoming, to which the singer graciously responded. Her second number was a trio of songs of Chadwick, "He Loves Me," "Thou Art So Like a Flower" and "Before the Dawn." Each of these numbers was excellent and the applause was gratifying. The only regret seemed to be that Miss Hoffmann did not appear more frequently on the program. * * * Conductor Liddle expressed himself as being highly pleased. "It is the best concert they have ever given," he said. "Miss Hoffmann was superb."—Berkshire Eagle.

The soloist of the evening was Miss Hildegard Hoffmann. Her enchanting voice and captivating personality together form a combination hard to resist. She was greeted with warm applause and was twice recalled. Her opening selection was Micaela's aria from "Carmen." In response to a very cordial encore Miss Hoffmann sang Emory's "Burst, Ye Applebuds." Again, Miss Hoffmann sang a group of Chadwick's songs and a song dedicated to her by Koemmenich, a Brooklyn composer, entitled "Maiden's Joys." Miss Hoffmann gave her audience great pleasure and was all in all the most satisfactory soloist that the symphony concerts have had. The sentiment and deep feeling with which she interpreted the aria from "Carmen" were truly artistic. Her rendition of the group of Chadwick's songs displayed a voice of rare culture and sweetness.—Pittsfield Evening Journal.

Miss Hildegard Hoffmann sang with fine effect the solo part of Meyer-Olberleben's "Das blinde Elfein," and was superb in the grand scene and aria of Agathe, from Weber's "Freischütz," which she rendered with much feeling and temperament.—New York Figaro.

A most notable piece of work was "Das blinde Elfein," by Meyer-Olberleben, in which Miss Hildegard Hoffmann sang the solo part. Miss Hoffmann's appearances in concert are always enthusiastically greeted by New York audiences, and the hearty applause last night after her aria from "Freischütz" certainly proved this anew.—New York Staats Zeitung.

The youthful soprano, Miss Hildegard Hoffmann, never fails to delight her audience. She sang "Raft Song," by Nevin; "The Swallows," by Cowen; "Sandmännchen," by Brahms, and "Who Is Sylvia?" by Schubert, in a most winning manner.—New Jersey Freie Zeitung.

Miss Hoffmann's execution in the "Raft Song," by Nevin, was well-nigh perfect. Her second appearance was greeted with warm applause.—Newark Evening News.

Philadelphia Musical.

A delightful musical was given at the Philadelphia School of Music, 1511 Girard avenue, on Friday evening, December 7, before a large and appreciative audience. Among those taking part were the Misses Metz, Coward, Furey and Mrs. Yeo, vocalists; Misses Hamlin, Rourke, Rhoades and Mr. Smith, pianists, and J. Francis Sullivan, violinist. These musicales are semi-monthly, and not only prove a source of pleasure, but also a benefit to the pupil.

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